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ABSTRACT

Held during National Children and Television Week, this hearing addressed the general topic of television and its impact on children, including specific children's television projects and ideas for improving children's television. Statements and testimony (when given) are presented for the following individuals and organizations: (1) John Blessington, vice president, personnel, CBS/Broadcast Group; (2) LeVar Burton, host, Reading Rainbow; (3) Peggy Charren, president, National Action for Children's Television; (4) Bruce Christensen, president, National Association of Public Television Stations; (5) Edward O. Fritts, president, National Association of Broadcasters; (6) Honorable John A. Heinz, United States Senator, Pennsylvania; (7) Robert Keeshan, Captain Kangaroo; (8) Keith W. Mielke, associate vice president for research, Children's Television Workshop; (9) Henry M. Rivera, Commissioner, Federal Communications Commission; (10) Sharon Robinson, director, Instruction and Professional Development, National Education Association; (11) Squire D. Rushnell, vice president, Long Range Planning and Children's Television, ABC; (12) John A. Schneider, president, Warner Amex Satellite Entertainment Company; (13) Phyllis Tucker-Vinson, vice president, children's programing, NBC Television Network; (14) Washington Association for Television and Children. Also included are three additional letters received for the record from Squire Rushnell, James A. Fellows (Prix Jeunesse), and Brian Malloy, Washington director, National Coalition on Television Violence. (LMM)

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CHILDREN AND TELEVISION

ED233705

HEARING

BEFORE THE

SUBCOMMITTEE ON TELECOMMUNICATIONS,
CONSUMER PROTECTION, AND FINANCE

OF THE

COMMITTEE ON ENERGY AND COMMERCE
HOUSE OF REPRESENTATIVES

NINETY-EIGHTH CONGRESS

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CHILDREN AND TELEVISION

WEDNESDAY, MARCH 16, 1983

House of Representatives,
Committee on Energy and Commerce,
Subcommittee on Telecommunications,
Consumer Protection, and Finance,
Washington, D.C.

The subcommittee met, pursuant to notice, at 9:40 a.m., in room 2322, Rayburn House Office Building, Hon. Timothy E. Wirth (chairman) presiding.

Mr. Wirth. Good morning. If the subcommittee could come to order.

As I believe everybody knows, this is National Children and Television Week. This morning's hearing is a further approach on this issue by this subcommittee, which has long been concerned about the issues of children and television, and the impact of television on the socialization of the young.

As we all know, historically there have been three main influences on children. One, the family; second, the school; and third, the church. A fourth has emerged in the last 30 years and that is the impact of television on the development of children, and the education, and socialization of our young.

We, historically in this country, have always put an enormous premium on the education of our young, and the investment in our young people, from the little red school house to the American high school today. We are very aware and have long been concerned about television and its impact on young people.

This becomes particularly important as we see a number of emerging technologies in the 1980's. Alternative ways of developing programing for children, beyond commercial television to the advent and success of Public Broadcasting may change the outlook of the video marketplace.

Today we hope to take further steps in understanding what is the relationship between what we ought to be doing, and where we ought to be going in this area of public and commercial television, and its impact on our children.

Before going to our witnesses, let me ask my colleagues if they have any statements that they would like to make. I would like to start on my left with the ranking minority member, Mr. Rinaldo.

[Mr. Wirth's prepared statement follows:]

Statement of Hon. Timothy E. Wirth

Today we begin hearings on the critical issue of children and television. Last year, when I introduced the House resolution which created National Children and Television Week I had intended that we dedicate this week to a thoughtful and probing examination of the programming needs of younger Americans.

There is no question that television has become an integral part of everyday life with profound effects on people of every age. Television has the potential to provide unique educational and entertainment opportunities for children, yet often falls short of its promise. As part of this national look at children's programming, I am hopeful that this Subcommittee can begin to make some real progress in sorting out much of the debate and controversy surrounding the programming needs of children. In calling this hearing, I hope that we can put the disagreements of the past behind us and look toward solutions of the future.

Children are this country's most precious resource, yet their needs are often not adequately served. During their most formative years—the time of their lives when they develop a system of values, and outlook of the world around them and the tools that will prepare them for their adult lives—television plays a crucial role in our children's development. Now, because of an explosion of new technologies there is even greater potential to expand the programming choices for children. Cable television, satellite services, and video cassettes are among the mediums that promise greater diversity for all Americans. However in the near term, these technologies will not be available to the majority of the nation's children.

Public television has made substantial and extremely meaningful contributions to quality children's programming, but its viability is again being threatened by the Reagan Administration's catastrophic proposals to rescind 40 percent of its funding—proposals I find extremely short-sighted and disturbing given the history of the Subcommittee and the Congress's commitment to funding public broadcasting.

So, where do we go from here to make the technological challenges of the 1980's work to the advantage of our children? I believe we must end the feuding and recriminations of the past and work together toward feasible and meaningful solutions in providing children's programming. While we must be ever sensitive to the First Amendment rights of broadcasters, Congress does have a responsibility to ensure that the needs of our children are well-served. I would hope that government, industry, educational and grass roots groups can work together toward this goal and that is why I am endorsing the legislative proposal of the National Education Association and Commissioner Riviera to create a temporary task force to expeditiously devise a workable blueprint to maximize the potential of the video marketplace for children.

I am most grateful to all of you who have joined us today and I am looking forward to hearing your views on these important issues of children and television.

Mr. **Rinaldo**. Thank you very much, Mr. Chairman.

I just want to make a couple of very brief comments. First of all I want to state that I am pleased that we are having this hearing because I feel it is important to emphasize how vital it is to have good television programing aimed specifically at the child viewer. The subcommittee has assembled a distinguished group of witnesses who have made significant contributions to improving children's television programing over the years.

While some progress has been made in identifying the programing needs and interests of children, the networks and broadcasters must be more responsive and increase the hours of programing aimed at children, as well as the quality of such programing.

I look forward to hearing about some of the projects which have been undertaken specifically for National Children and Television week. I hope that they will prove successful enough to be continued past this week and to make lasting contributions to improved television for children, because, as pointed out in the previous statement, television has become a medium that has a significant influence on our young people.

Mr. **Wirth**. Thank you, Mr. Rinaldo.

Mr. Gore.

Mr. **Gore**. Mr. Chairman, I don't have a lengthy or formal opening statement. I would just note, for the record, that in contrast to my colleague from New Jersey, I am not impressed with the record on children's television. I think it is a missed opportunity amounting to a national tragedy that we are failing to take advantage of the opportunity that children's television provides, and the quality of the programing that is produced I think is very poor.

The level of commitment on the part of the networks particularly to children's television is very weak, and I think it constitutes a failure on the part of the networks to meet the responsibility they have to the public, or that large portion of the public.

Mr. WIRTH. Thank you, Mr. Gore.

Mr. Tauke.

Mr. TAUKE. Thank you, Mr. Chairman.

I believe that it is appropriate that we recognize the great importance of the children's programing on television and the importance of the week that we are celebrating by holding this hearing, and I commend you for doing so.

I guess I find myself somewhat in-between the points of the two members that preceded me. I don't really believe we have achieved all we can in the television programing area, but I think that it has been improved.

I look at the schedule of programing here on Washington television stations today, and I find however that most young people are not going to have much available to them. Many of them are going to be, if they watch television, subjected to programs that probably are not going to do very much to educate them or to acquaint them with the kinds of values that this society would like them to have. So while we have seen some progress in some areas of television programing for children, certainly there is a way to go.

I think we have to look not only at the question of what we do in the way of children's programing, but I think there is also a serious question about who is responsible for providing programing. I am not at all certain that we can, as Members of Congress, honestly sit up here and point fingers at people for not providing the children's programing, maybe it is not their really their responsibility to do so.

I think we have an obligation to look today not only at what is being provided and what can be provided, but also what responsibility various segments of the broadcasting community have to make certain that there is the kind of programing for children's television which will enhance the well-being of our society.

Mr. WIRTH. Thank you, Mr. Tauke.

Mr. Leland.

Mr. LELAND. Mr. Chairman, I welcome the opportunity to commemorate National Children and Television Week, and to discuss issues concerning children and television. Television is increasingly becoming one of the primary educators of America.

Studies indicate that many children spend more hours watching television at home than they do studying in the classroom. The images that children receive from television broadcasting shape their perceptions, attitudes, and values. Although there has been improvement in the quality of children's programing over the past few years, many questions and concerns have gone unanswered.

I am appreciative that we will have an opportunity to discuss the roles of commercial and public broadcasting in providing programing for children, the impact of the changing marketplace on children's TV, and the development of pay and cable systems and their impact on children's programing.

I fully agree with the Federal Communications Commission's statement that broadcasters have a special obligation to children. I hope that this hearing will provide the impetus for further improvement of programing designed for and geared to children. I appreciate your foresight in this matter.

Mr. WIRTH. Thank you very much, Mr. Leland.

One of the themes that will run through all of our discussion in this area is the first amendment and whether or not the Congress can and should be dictating the content of programing. I don't think anybody on this panel would suggest for 1 minute that that is our obligation or our responsibility, or something that we can do under contraints of the Constitution and the first amendment.

However, it is very clear that there are a number of issues related to the education and socialization of our young have been registered here. There is a careful balance which I think we are very aware of. I would like to just say that at the start, given the concerns that many justifiably suggest when we get into this very delicate area of programing.

Second, just procedurally, I should note that we in the Congress, are at the height of the budget season. As a member of the Budget Committee, I am going to have to leave shortly to go over to the markup of the famous first budget resolution about which I know all of you are passionately concerned.

We would like to get going as quickly as we can with our first panel which includes two very good friends of this subcommittee, Commissioner Henry Rivera from the Federal Communications Commission—Commissioner, we are delighted to have you here—and Mr. Robert Keeshan, otherwise known as Captain Kangaroo—Captain, delighted to have you here this morning. Thank you both very much.

Commissioner Rivera, perhaps we could start with you. I just want to commend you on the legislative proposal that you and National Education Association have put together to create a temporary task force of all groups to look at this issue. I, for one, think that this is a very good idea, and one that we ought to pursue. We look forward to hearing from you about that and other issues in greater detail.

So welcome, and we look forward to hearing from you. Thank you for being with us.

STATEMENT OF HENRY M. RIVERA, COMMISSIONER, FEDERAL COMMUNICATIONS COMMISSION

Mr. RIVERA. Mr. Chairman and members of the subcommittee. I appreciate this opportunity to present my views on the subject of children's television, an issue of genuine concern to me.

I am frankly delighted that the subcommittee has decided to conduct hearings on the state of children's television. In terms of the development of the voters, workers, and leaders of tomorrow's America, this could not be a more important issue or a more timely airing of that issue.

The statistics on the high incidence of television viewing by America's young are well known. During the impressionable ages of 2 through 5, our children watch an average of 27 hours of television a week. Children between the ages of 6 through 11 watch 25 hours of television weekly, on the average. A growing number of studies, including one recently issued by the National Institute of Mental Health, have suggested a correlation between television viewing and child development.

The magnitude of television viewing and the impact of that viewing on children are great. And yet one need only scan a TV schedule to confirm that the choice of programs designed for the child audience on commercial television is limited, to put it most charitably. A sprinkling of randomly aired "specials" and the well-known Saturday morning cartoon ghetto are all that remain on the commercial networks. One by one, we have watched the best and the brightest programs disappear—Captain Kangaroo, Animals, Animals, Animals, 30 Minutes, and even the long popular Wonderful World of Disney.

There have been some replacements, it is true. But more often than not, they have been inexpensive animated shows or reruns. Since the gradual euthanasia of the Captain Kangaroo Show, none of the commercial networks, to my knowledge, airs a regularly scheduled weekday program created specifically for children. Is this the best our great country can offer its young?

I do not mean to criticize the television industry alone. We are all responsible for the current condition of the medium: parents, broadcasters and policymakers.

As parents, many of us have too easily succumbed to the temptation to use television as a surrogate, or an electronic babysitter. We have also failed effectively to express our approval of, or displeasure with, the programs watched by our children.

Many broadcasters have also failed to live up to their responsibilities under the public interest standard of the Communications Act: to air a reasonable amount of programing specially designed for children on a regular basis, at a time when children are likely to be watching. Apart from any legal duty, broadcasters quite simply have breached their social compact with their constituency—the viewing audience—to enrich, entertain and educate.

At a time when broadcasters are claiming sufficient "maturity" to warrant full and unconditional deregulation, I find this performance—or lack of performance—disappointing and disturbing. For broadcasters to be persuasive in their campaign for full regulatory relief, they must show themselves to be responsible to the public. Their record in meeting needs of children undermines the sense of confidence that policymakers must have before they can make a judgment that our broadcast system has come of age.

I am also disheartened by the inaction of my agency, the Federal Communications Commission. Over a decade ago, the FCC began an inquiry into the condition of children's television. That effort resulted in the promulgation in 1974, of a policy statement outlining broadcaster obligations to the child audience. In 1979, a special task force concluded that the industry, as a whole, was not living up to its programing responsibilities under the policy statement. In response the FCC launched a rulemaking which outlined five alternative approaches for remedying the deficiencies perceived by the task force. In October 1980, during 2 days of hearings, the Commission heard some of the many people who commented on these rulemaking proposals. Presumably, those hearings were a prelude to final action in the docket. As it turned out, though, the issue was put on the back burner at the agency. National Children and Television Week has not even evoked a commemorative gesture from the FCC.

Many broadcasters have shrewdly appraised the situation in Washington and, seeing that the FCC's attention is on other matters, have adjusted their program schedules accordingly. As I have said in other forums, from a purely financial standpoint I cannot blame them. But, I cannot believe that we have become so cynical as a society that we will allow the laws of economics to govern in every instance.

I particularly cannot accept the view that broadcasters are merely business people—nothing more and nothing less. A television is not, as some have suggested, just a toaster with pictures. NAB president Eddie Fritts recently said in a slightly different context: "Broadcasting as a guest in the home is unlike any other business in the nation." I agree. Also, no matter how warmly we may embrace deregulation as a general principle, the fact remains that to this day, broadcasters are by law public trustees. As such, they are subject to reasonable public interest regulation by the FCC. And no matter what the alleged shortcomings of the FCC's 1974 policy statement, that statement is still on the books. It is a good law and the FCC should make good its promise to enforce it, not allow its pronouncements on broadcasters' obligation to children to become hollow fictions.

It is simply unacceptable to say that broadcasting is a business and must be guided by what is most profitable. As entities with an exclusive license to use the spectrum, broadcasters have benefitted substantially from the use of a public resource. In return, the public is entitled to a dividend. At a minimum, that dividend should include regular, diverse and enriching programing for children.

Children's needs simply cannot be met in the present marketplace. They cannot speak the language that is best understood by commercial entities. There is much hope for genuinely abundant video programing in the future, but today the video marketplace is not so robust that sustained, quality children's programs are likely to be offered through the natural interplay of market forces.

No one expects—or would want—television licensees to become national nannies. What we should reasonably expect is for broadcasters to offer children a choice. One that we as a nation can be proud of. One that reflects the best potential of the medium. And, yes, one that is not be dictated exclusively by economics.

How can we make this longstanding hope and collection of public promises a reality?

Public television is certainly one vehicle for helping fulfill the children's programing mission. The public television network has been nothing less than the standard bearer in developing programs for youthful viewers. We must take all reasonable steps to insure that public broadcasting is soundly and generously financed. Given suggestions that public television single-handedly meet our childrens' viewing needs, I view with more than a little trepidation the administration's proposals to slash Federal funding of public broadcasting.

Although I firmly support a strong public broadcasting system, I have several reservations about making it shoulder the entire responsibility for children's television. Our children's access to diverse and enriching programs should not be dependent on the vagaries of the appropriations process. The funding hazards under which public broadcasting has recently operated dramatically illustrate the perils of that approach.

I am also concerned that a large part of the public cannot receive an over-the-air public television signal—at least 5 percent and perhaps much higher. Universal service is a fundamental communications policy goal. We have recently reemphasized this conviction in the common carrier area. I can think of no reason that commitment should not apply with equal vigor in the children's programing arena.

Finally, there is a curious double standard, from a first amendment standpoint in sparing commercial broadcasters from all behavioral regulation in the interest of free speech, while specifying desired categories of programing as a condition of Federal funding for public broadcasters. Others have raised this issue and it deeply concerns me, as well.

I firmly believe commercial broadcasters should be held to their existing duty to air a reasonable amount of programing specially designed for children. They have the financial resources, the creative talent, and an unmatched ability to reach the entire viewing public, free of direct charge. Toward this end, my preference would be for the FCC to act on its outstanding rulemaking on children's television. The options proposed, which range from imposing mandatory programing guidelines to relying entirely on the developing new technologies, are sufficiently broad to allow the FCC to address the children's programing issue responsibly. Let me make plain that I have no love for mandatory program performance guidelines. I would advocate them only as a last resort. However, I do believe the FCC has the legal authority to promulgate narrowly tailored regulations or processing guidelines to meet the needs of this specially protected class. And, if commercial broadcasters cannot see their way clear to meeting their obligation to children independently, I would be prepared to consider the guideline concept, at least as an interim measure.

While I would prefer for the FCC, on its own, to finish what it has started, I realize that many of the Commissioners responsible for the rulemaking proposals issued 3 years ago have since left the Agency. Some of us are unfamiliar with the issues involved. Others may feel that the FCC should update the record before acting. Still others may want additional analysis of alternatives not expressly highlighted before, such as placing responsibility in this area on the public television alone.

We need a vehicle for such supplemental activity, which will break the existing regulatory stalemate. I urge this subcommittee to consider legislation to form a temporary commission on children and television to evaluate strategies for meeting the television viewing needs of our young people. The temporary commission could consist of high level representatives of government, industry, and members of the general public active in this area.

What I have in mind is something along the lines that the National Education Association proposed to the FCC during a public participation *en banc* meeting in January 1982. If the subcommittee decided to pursue this suggestion, it should give the temporary commission a limited life span, say 6 months, during which the group could freshen the record of the FCC's pending rulemaking, educate the current FCC on the issues involved, and ultimately present final recommendations for positive action. The temporary commission should be specifically accountable to the Congress—as well as the FCC—so that Congress will be in a position to act promptly on any legislative recommendations that are made.

Although groups of this sort carry the potential for delay, they also can, if properly structured, provide the catalyst for creative new initiatives. I am especially optimistic about the prospects for a temporary commission on children and television because of the apparent success of your Temporary Commission on Alternative Financing for Public Television, which is being ably chaired by FCC Commissioner James Quello. I can also attest to the creative potential of special high-level, task-oriented committees based on my own experience chairing the FCC's Advisory Committee on Alternative Financing Opportunities for Minorities in Telecommunications.

In conclusion, I am grateful for this chance to present my views on children's television. National Children and Television week has real promise for raising public awareness about the present condition of television for our nation's young. I hope that those in a position to make a difference continue beyond March 19 the enthusiasm generated during this commemorative week.

This concludes my prepared testimony, Mr. Chairman. However, before I finish, I would like to report to you a late breaking development from the Commission. I have with me a letter from FCC Chairman Mark Fowler to you, Congressman Wirth, which he has asked me to deliver. I am told that your staff was made aware of this letter last night, right after I received it. The letter states that Chairman Fowler has just decided to hold an en banc hearing sometime in late April on children's television and to conclude the 1979 children's television rulemaking proceeding in late summer or early fall of 1983. I suppose there may be some truth to the adage that the squeaky wheel gets the grease. I am pleased that Chairman Fowler has decided to move ahead with the FCC's duties in this area. As I stated before, I believe the FCC should finish what it has started. While I believe this is a positive development, I also continue to believe that congressional action in the area of children's programing would be an appropriate and desirable supplement to the FCC action. My impression is that when Congress speaks, the broadcast industry and the FCC listen. Tangible evidence of congressional concern cannot harm the cause of children's television. It could also help. As I said earlier, a temporary commission could fertilize everyone's thinking on this age-old issue. I would not want the creation of a temporary commission to delay the decision on the children's television issue. But dates often slip at the FCC despite the chairman's best intentions, so it is quite conceivable that a temporary commission could finish its work before the FCC completes its outstanding rulemaking. Its recommendations could be filtered into any final report and order that the FCC would issue. Even if the temporary commission did not finish its work before final FCC action, the temporary commission recommendations could be used in petitions for reconsideration, or considered by Congress, as appropriate.

These are matters that the subcommittee will obviously have to evaluate. I'd be happy to answer any questions you may have, Mr. Chairman.

Mr. WIRTH. Thank you very much, Mr. Commissioner.

Without objection, Mr. Fowler's letter of last night will be included in full in the record. We appreciate your good work at the commission and the efforts of the commission to work together and, as you suggest, respond to the very deep concerns of this subcommittee.

Thank you very much, and I hope you won't mind if a number of us plagiarize from your excellent testimony.

Mr. RIVERA. Not at all, Mr. Chairman.

Mr. WIRTH. Thank you, Commissioner.

[The letter referred to follows:]

FEDERAL COMMUNICATIONS COMMISSION
WASHINGTON, D. C. 20554

March 16, 1983

OFFICE OF
THE CHAIRMAN

Honorable Timothy Wirth
Chairman, Subcommittee on Telecommunications,
  Consumer Protection, and Finance
Committee on Energy and Finance
U.S. House of Representatives
Washington, D. C. 20515

Dear Chairman Wirth:

I am writing in reference to the Subcommittee Hearing on children and television scheduled today as part of National Children and Television Week. My fellow Commissioner Henry Rivera is scheduled to participate in this Hearing, and I have asked him to present this letter to you.

As you know, in 1979 a special FCC Task Force released a study of children's television, reviewing the five year period since the 1974 FCC Children's Television Policy Statement. In response to that report, the Commission began an Inquiry, Docket No. 19142, to consider alternative approaches to the subject of children's television. Two days of hearings were conducted in October, 1980 on the study and recommended alternatives.

I would anticipate that the Commission will issue a final report in Docket No. 19142 by late summer/early fall, 1983. Pursuant to that timetable, and in order to have an up-to-date record with which to proceed in this important matter, I would request, with your permission, that a transcript of today's Hearing be included in the record of Docket No. 19142.

In addition, I have scheduled an en banc oral hearing at the Commission on Docket No. 19142 for late April. This hearing will give interested parties an opportunity to update comments already filed in the proceeding. It will also give members of the Commission an opportunity, sitting as a panel, to have a question and answer exchange with the commenting parties.

I would respectfully request that this letter be made a part of the record of today's Hearing.

Sincerely,

Mark

Mark S. Fowler
Chairman

Mr. **Wirth**. With Commissioner Rivera is, as I suggested, an old friend of this subcommittee and a long-time family friend of Senator Heinz who was, on the Senate side, the Senate sponsor of the legislation creating National Children and Television Week, Mr. Robert Keeshan, perhaps better known outside of the families involved as Captain Kangaroo.

Captain, again, thank you very much for being with us once again. We look forward to hearing from you.

STATEMENT OF ROBERT KEESHAN, NEW YORK

Mr. **Keeshan**. Thank you very much, Mr. Chairman.

I must say that you are the first chairman of a congressional committee who did not introduce me by saying, Good Morning, Captain. I appreciate that. I appreciate the opportunity to speak to you today about perhaps my favorite subject, children and television.

Perhaps the most basic undertaking of any society is the nurturing of its young. This, of course, springs from the instinct, survival of the individual and survival of the society. A society which intelligently attends to the nurturing of its young has a promising future. The society which fails in this basic task will spend its resources restraining its misfits, building detention centers to warehouse its failures.

To be successful in the nurturing process, society must be concerned about the many influences affecting the development of its young. The family, our primary unit for nurturing, must have the total support needed to support its task. We must provide for the education of the young. Every child must have access to the splendid facilities of modern American medicine. All of us in society must weigh how our private actions and our public and corporate policies affect the youth of the Nation, its future.

Television is an influence on our young people. It provides a wider range of experiences. It provides more information than the public library, for many more information than the schools. Television influences our young in developing attitudes and in the imparting of values to young people from toddler to teen and beyond.

The questions asked by this committee today are not simply answered because the question of children and television is a question with many parts.

How do parents use television?

What can we do to inform parents of the values imparted to a 4-year-old watching a game show or soap opera with mature themes and to make them understand that television is not a babysitter but that programing should be as carefully selected as friends and other influences upon the child?

We shall continue to work through the National Council for Children and Television to sensitize members of the creative community to the effects that their writing, production, and performing may have upon the Nation's young and, therefore, its future. We shall continue to impress upon them that a child is watching.

That brings us to the basic question, the question of broadcaster responsibility to children. I believe that broadcasters, commercial and public, network and independent, must appreciate the impact of their programing on the Nation's young and, therefore, on the future of the Republic. This is not a responsibility which we assign to broadcasters and not to others.

I believe that every segment of our society—government, industry, business, including broadcasters—must be accountable for the effects of their actions on the Nation's young. The question is not whether broadcasters should be treated as trustees of the airwaves, or as private enterprise in a public business. Every one of us, individual or corporation, public or private, is subject to the principle of accountability.

How to achieve this accountability is indeed a difficult question. I have spent most of the last decade across this Nation calling for industry self-regulation, and speaking against government intrusion. However, I don't believe anyone is naive enough to believe that the marketplace will provide the impetus for meeting the needs of children or any other minority audience.

It is not a question of marketplace or deregulation or first amendment rights. Children are special, vulnerable, our most critical asset, and must be treated as such. Our law recognizes this in protecting them in contracts, alcohol abuse, and such rulings as that of the Supreme Court last year in the New York "kiddie porn" case, a case incidentally which was fraught with first amendment questions.

No, children are special and if we are to nurture our young and provide for our future, we must recognize the special conditions which obtain.

I am a broadcaster, a producer of programing. I am not unfettered. I am responsible for my actions and the effects of my programing on young people. I accept that responsibility and ask that I be held accountable. I ask that each and every one of my fellow broadcasters accept the same accountability. If we do so, as an industry, then this committee will not find it necessary to ask the questions it is asking this morning.

Mr. SWIFT [presiding]. Thank you very much, gentlemen, for your testimony.

We will follow the tradition of the committee, recognizing members in order of their appearance. We will try to follow within reason the 5-minute rule.

The Chair recognizes Mr. Gore.

Mr. GORE. Thank you very much, Mr. Chairman.

First of all, Commissioner Rivera, I would like to compliment you on your statement, which I found to be truly excellent. I would also like to express my appreciation and that of other members of the committee, I am sure, for the FCC's responsiveness to the concerns we have expressed as evidenced by the letter from Chairman Fowler, which you read into the record.

I find your analysis of the problem and your push for action and your suggestions all really excellent. I appreciate that very much.

How long have you been on the Commission, Commissioner Rivera?

Mr. RIVERA. Since August of 1981.

Mr. GORE. I would also like to compliment President Reagan for having the wisdom to appoint you to the Commission, because I find your perspective quite refreshing. I look forward to working with you. This is just an enormous missed opportunity for our society and an enormous tragedy in the way that programing is now being presented.

I must admit, Mr. Chairman, I have a conflict of interest of sorts. I have four young children, all under the age of 9, and I get to watch a lot of children's programing during meals, and whatnot, when it is on. I am quite concerned as a parent and as a member of this subcommittee.

Mr. Keeshan, tell me when are you on? When is Captain Kangaroo on television now. I don't see you any more.

Mr. **Keeshan**. You are obviously not an early riser.

We are broadcast on weekends, Saturday and Sunday, in most places at 7 a.m., although in many places at 6 a.m.

Mr. **Gore**. That is really an impressive commitment on the part of the network to get your children's programing out. You used to be the only network that produced weekday television programing specifically made for children; is that correct?

Mr. **Keeshan**. That is correct. For 27 years, we were on Monday through Friday on CBS.

Mr. **Gore**. Now you have been taken off?

Mr. **Keeshan**. Now we are on weekends.

Mr. **Gore**. You have been taken off during the week, and now you are on weekends.

Mr. **Keeshan**. Yes.

Mr. **Gore**. Here in Washington you are on on Sunday mornings at 6?

Mr. **Keeshan**. I am not familiar with the schedule in Washington, but it would be 6 or 7 a.m., on both Saturday and Sunday.

Mr. **Gore**. Why have they done this to you, Captain Kangaroo?

Mr. **Keeshan**. I think the marketplace has really come into play here. There had been for many years tremendous pressure to serve an adult audience during the week in the time period that I occupied, 8 to 9 a.m. is a very important time period. It became an oppressive pressure. There was pressure from affiliates, and pressure from other quarters, pressures from the News Division to recapture that time.

Everyone was unhappy with the performance of the CBS News against their competition from NBC and ABC. The News Department felt very clearly that if they had the full 2 hours to work, they could recapture that hour, and they would be more successful in competing.

Mr. **Gore**. You mean that they would make more money?

Mr. **Keeshan**. I don't know if I want to ascribe the most base motives to the network, but it certainly is no accident that part of the whole picture is that they would always make more money from adult programing. Any network will always make more money from adult programing. There is no question about that.

Mr. **Gore**. It really isn't complicated, it is?

Mr. **Keeshan**. No; it is not. You can't serve a child audience, a juvenile audience if the only standard is an economic standard. You have to have other reasons to do quality children's programing.

Mr. **Gore**. Little children don't buy automobiles. They don't buy beer. They don't buy perfume.

Mr. **Keeshan**. They don't vote.

Mr. **Gore**. They don't vote, and they are not that successful in nagging their parents to buy the things that are advertised to them. So there is only a minimal commitment.

Mr. **Keeshan**. They are the silent minority, there is no question about that. They are not able to express their needs. They are not articulate.

Mr. **Gore**. I think, as I said before, in conclusion, this is a tragedy that this single largest source of information for young people in America is handled, or mishandled, in the way it is. What has happened to you, Captain Kangaroo, is the best example I know of. The other two networks, of course, didn't have a Captain Kangaroo to shuffle off on to the dawn slots on the weekend, so it is not just CBS.

Thank you very much.

Mr. **Swift**. The Chair recognizes Mr. Rinaldo.

Mr. **Rinaldo**. Thank you, Mr. Chairman.

Mr. Rivera, I want to thank you for your testimony. Twice in your testimony you stated that the networks should air a reasonable amount of programing specifically designed for children, but nowhere did you define what a reasonable amount is. Would you please define that for the benefit of the members of this committee, and for the record?

Mr. **Rivera**. Yes, Congressman, I think that is a real problem, what is a reasonable amount. I think that would have to be defined and would have to be fleshed out, perhaps, as a result of the en banc meeting that the Commission is going to have, or perhaps as a result of the work of the temporary commission if Congress saw fit to authorize the temporary commission. It is very soft, I agree with you.

Mr. **Rinaldo**. The problem is that you stated that there wasn't enough. How much is there now?

Mr. **Rivera**. I suggest that that question would be better put to the networks, Congressman.

Mr. **Rinaldo**. Let me ask you another way. How much more do you think there be? Should they double the amount they have now, or triple it?

Mr. **Rivera**. I would just say that in 1979, when we issued the rulemaking, we had a lot more programing for children than we have now. So there is considerably less. Whether or not they should double it, triple it, or quadruple it, is again something that I would like to await saying until I get the information that will result from the en banc meeting that we are going to have.

Mr. **Rinaldo**. There is less. So you are saying that the situation is getting worse rather than better.

Mr. **Rivera**. Absolutely.

Mr. **Rinaldo**. I have to admit that I don't know very much about this, and that is one of the reasons why I am intrigued by the fact that twice in your testimony you said "a reasonable amount," and I think that the Commission concept is probably a good one. But why don't you give me some idea, for the record, as to what your opinion of reasonable would be. You must have some idea of what it is.

Mr. **Rivera**. I utilized that word, Congressman, because that is what the 1974 policy statement indicates and utilizes. In other areas that we have asked broadcasters to concentrate in, for example, public affairs, we have always left the amount in the discretion of the licensee. They have broad discretion. That is what the Commission was trying to do in 1974 when it issued that particular policy statement.

Mr. **Rinaldo**. I remember the policy statement, but I am still trying to get some idea. I know the difficulty with defining reasonable, but can you give me some idea?

How much has been lost? You said that from 1979 to date, 1983, there has been a decrease.

Mr. **Rivera**. Yes,

Mr. **Rinaldo**. How much of a decrease has there been?

Mr. **Rivera**. I can't tell you specifically. I can tell you that Animals, Animals, Animals is no longer on, and 30 Minutes is no longer on, or the Wonderful World of Disney is no longer on.

Mr. **Rinaldo**. Has there been a great decrease, a moderate decrease, or small decrease?

Mr. **Rivera**. There has been a great decrease.

Mr. **Rinaldo**. A great decrease?

Mr. **Rivera**. Yes; I think I can quantify it that way, yes.

Mr. **Rinaldo**. Suppose we ran the spectrum from zero to 100 percent of broadcast time, how much broadcast time, just give me an arbitrary number, do you think should be devoted to children's television?

Mr. **Rivera**. I really am, as you can tell, very reluctant to answer that question, Congressman.

Mr. **Rinaldo**. I know that, but I would like an answer because I would like to ask the networks, when they testify, how much they are providing now. I would like to get some idea of exactly what is going on in this area because I can't make any intelligent judgments without knowing exactly what is happening.

Mr. **Rivera**. I understand that, and neither can I, that is why I am very concerned that the Commission flesh out and refresh its record in the children's television proceeding so that I could give you an intelligent answer to that question.

I can tell you that we have less than we had in 1979. There has been a great decrease, but I certainly can't sit here and tell you that 7½ hours a week is reasonable. I simply do not have the information to give you that kind of answer.

Mr. **Rinaldo**. In other words, what you are saying is that you really don't know how much is reasonable and you prefer to wait until the Commission examines that question and comes up with some parameters as to what constitutes a reasonable amount.

Mr. **Rivera**. That is precisely what I am saying.

Mr. **Rinaldo**. What has caused this decrease, lack of listenership, or economics, the need to put on more news? I looked in the paper and I noticed that Captain Kangaroo was replaced by the early morning news. To what do you attribute this?

Mr. **Rivera**. I attribute it to a perception by the broadcasters that the Commission is no longer interested in this particular criteria as a condition for renewing their licenses, and that they can make more money airing other types of programs.

Mr. **Rinaldo**. When your program was aired on weekday mornings, did listenership increase over the years, or decrease, or remain about the same?

Mr. **Keeshan**. It decreased over the years because there was a fragmentation of the juvenile audience. The juvenile audience in total was a very small audience, an unattractive audience to begin with by network broadcast standards. When we first went on the air in 1955, in most cities there were only two, maybe three stations on the air at that hour of the morning.

As television matured, many more stations, particularly independent stations, came on the air and engaged in counterprograming. We have a situation today where in large cities like New York, Los Angeles, Philadelphia, Chicago, where we had at that time of the morning two, three or four programs designed for juvenile audience. Therefore, the audience was greatly fragmented.

So we begin with a small audience, and fragment it even further through competitive process, and we end up with a very small audience, and an unattractive audience. There is no question that from a business point of view, it is a very unattractive audience. There has to be more than a business reason for doing quality children's programing.

Mr. **Rinaldo**. Thank you very much. I have no further questions.

Mr. **Swift**. Mr. Leland.

Mr. **Leland**. Thank you, Mr. Chairman.

Mr. Rivera, I think that your statement was most profound and I am happy to see you on the Commission. I hope that you are able to get some of your ideas through to your colleagues.

Mr. Rivera, in your opinion, can Public Television, pay-services, such as Nickelodeon, and ACSN, the learning channel, compensate for the lack of quality children's programing on commercial television?

Mr. **Rivera**. Congressman, first of all, Nickelodeon is a pay service, and there is only 35 percent of the Nation, approximately, that is wired for cable. So you first have to assume that everyone can afford cable, and that the total Nation is wired in order to have a compensation effect with regard to services like Nickelodeon.

Public television, again as I mentioned in my testimony, about 5 percent of the Nation cannot receive a public television signal, I am informed. In addition, there is some undefined percentage, maybe as high as another 5 percent, that can only acquire public television signals via some sort of a pay service like cable.

Again, if you put all the burden on public television, it would not be an exact balancing. Also if you said that public television has to shoulder the entire burden, it is going to be at the expense of other types of programing.

Mr. **Leland**. With the advent of such high technology as television and other means by which we communicate, it seems to me that given the fact that historically we have not had the foresight, the Founding Fathers of this Nation and the drafters of the Constitution did not determine that certain rights should be bestowed upon certain citizens of this country. Children have not been written in the Constitution very much even though, they arrive at some point in their life when they are protected in a much greater sense because they become adults and their rights are then realized.

It seems to me that had they realized that we were going to have television, that they would have written in the Constitution some rights for children, such as a Captain Kangaroo would have to continue on television, and at the same time, in the same slot there would be maybe a Captain Rabbit on ABC, and a Captain something else on NBC. So that the pressures, the nuances of the commercialism of television would not be placed on a Captain Kangaroo, but rather they would compete for quality as opposed to the dollar. Do you agree with that?

Mr. **Rivera**. I think that the Supreme Court has stated in the *Red Lion* case, and in other cases, that it is the first amendment rights of the viewing audience and not the broadcaster's that is paramount. So to some extent the Supreme Court has done, perhaps in not as many words as you would have the Constitution read, something similar to, conceptually, what you are talking about.

Mr. **Leland**. I have some obvious concerns also. I am very concerned with the portrayal of minorities and stereotyping on children's television, particularly in the programing area. In your opinion, is there still a problem with the stereotyping of minorities and women, and their role in society, in programing geared toward children?

Mr. **Rivera**. Congressman, I have not looked into that specifically. I have had one of the networks, ABC as a matter of fact, came to my office and gave me a presentation in which they indicated and demonstrated, and perhaps they will do that for the subcommittee today, that they are sensitive to these issues and have made a conscious effort to do something about that sort of thing in the programing that they are running for children now.

Mr. **Leland**. Thank you, Mr. Commissioner.

Mr. Keeshan, I am glad to realize finally that your name is something other than Captain Kangaroo. In your opinion are the commercial networks really abrogating their responsibilities to children?

Mr. **Keeshan**. That is a question that begs a simple answer, and I don't think I can answer it simply. I think it is a very complex question. I think there are many influences, as Commissioner Rivera has pointed out, that affect decisionmaking at the network level. I think there is absolutely no question that there have been many pressures, most of them commercial pressures and economic pressures, that have taken on a greater importance since the climate of regulation of the broadcast industry has changed.

It is much more difficult now for a network. A network is nothing more than a collection of stations, and the pressure from individual stations, as Mr. Swift well knows from his past experience, those pressures can be enormously great in network executive suites. I think that the difference in the climate of regulation of the broadcast industry has made those pressures on affiliates much more effective.

Certainly in my case they came into play. There is no question that for years affiliates wanted to remove the Captain because not only could they not make as much money on the Captain, but also he interfered with what they call the flow of the audience.

There was adult programing before, and there was adult programing after, and here was an island of programing that served young people. They felt that a lot of adults were switching to other stations and were lost for the entire morning or lost for the entire day.

Those are commercial considerations and I think in that sense the difference in regulatory climate has been a tremendous influence on children's television, not just Captain Kangaroo but many programs.

Mr. **Leland**. Going back to the question that I asked the Commissioner, do you think that if there had been counterprograming on the opposite networks that you would still be on television because you would be competing for quality of programing as opposed to the commercial aspects that the networks seem to look for now?

Mr. **Keeshan**. It is an adversarial business, there is no question about that. I think that if there were reasons for doing quality programing for television, other than economic reasons, we would still be there. But it is very, very difficult.

I think that CBS feels very strongly that it does serve a larger public with "CBS Morning News," with the expanded morning news, and I cannot argue with that. I think they do serve that audience. But the question is, where in the world do we serve this critical audience, as I pointed out in my remarks, the future of our Nation.

Chairman Fowler in some remarks on children's television very recently quoted the psychologist Robert Siegel who says that we have 20 years in which to save civilization. Every 20 years a new generation matures, and so while we sit here and talk, we influence millions of children who will never recapture today, who will never recapture this week or last week. They will have been influenced or not influenced by what they see on television.

Those children will perhaps be negatively influenced, and I think we ought to address ourselves to those questions, because we can talk forever, but while we are talking children are growing up, children are maturing, and children are being influenced by what they see on television. I think that it is about time that we did indeed address what is happening to this critical national asset, the most critical of our assets, the future.

Mr. **Leland**. This is my last question, Mr. Chairman.

Do you think that what we ought to do is advocate that mothers and fathers of children today ought to boycott the networks until they put adequate programing?

You don't have to answer that.

Mr. **Keeshan**. It might be a nice idea, but unfortunately it is a complex question, this question of children and television. One of the parts of that question, which has been a great disappointment to me and to many of us producing quality programing, is the attitude of parents.

Ninety-five percent of American parents—this is not a firm figure—use television as a babysitter, and are not concerned about the effect of television on their young people, not because they don't care, but because in this modern age parents are busy. Most of them are working and television offers a great opportunity to get the child out from underfoot.

So hour after hour they sit, not watching children's television, watching television never designed for them, but watching soap operas and game shows, all of which have their place on the broadcast schedule, but not for viewing by children most of the time.

When you watch some of these shows where greed is rewarded and you wonder what values were imparted to young people. I can watch that because I have broader experience, and I understand what is being done there, but a 4-year old or a 5-year old doesn't really understand that. This is the parental responsibility which cannot be passed on to the broadcaster at any time.

Mr. LELAND. Thank you, Mr. Chairman.

Mr. SWIFT. Mr. Oxley.

Mr. OXLEY. Thank you, Mr. Chairman.

Mr. Keeshan, first of all, welcome.

I must also admit to a conflict of interest because I have a 10-year old son. I am not as prolific as my friend from Tennessee.

Mr. SWIFT. But there is still time.

Mr. OXLEY. My son is very interested in television in general. I have tried to watch his viewing habits over the last couple of weeks, knowing that this hearing would come up.

You mentioned in your original comments several times your concern about accountability. To whom are you accountable ultimately, not only as a performer, but even more importantly as a producer, and one who has a great deal of input as to what is shown on television?

Mr. KEESHAN. I am accountable directly to the network, and ultimately I am held accountable by the commission, and ultimately by the Congress really. There is a chain there almost as a State has a chain in education institutions. The institution is accountable to trustees, and they are to the region, and so on. I think there is an ultimate accountability, if you carry it to the nth degree, to the people of the United States as represented here in the Congress.

Mr. OXLEY. If that is in fact the case, how does that compare or contrast with the first amendment and the ability for networks, and anybody for that matter, to say what they want to say at the time that they want to say it?

Isn't there an inherent conflict with the first amendment if we talk literally about a step-by-step accountability?

Mr. KEESHAN. I go back to my civics courses, and I find that every right is accompanied by a responsibility. So if we have rights under the first amendment, we also are held accountable. We have to be responsible. It is not carte blanche. It is not complete freedom to do anything or to say anything. As the famous fire in a crowded theatre, we have to be responsible. We have to be held accountable for how we exercise our first amendment rights. That is all I have ever asked for in regulation of broadcasters.

I was interested in Mr. Rinaldo's question of how much is reasonable. It has always been the difficult question. We have for three decades, through the Federal Communications Commission, regulated, as Chairman Fowler likes to say, with a blink and with a nod, and that is anathema to him. He doesn't think that we ought to be doing that any more.

But it did work pretty well, because networks, and stations particularly, knew that there was a principle of accountability, and someone would ask them questions that they might not be able to answer too easily.

As I learned from Mother Goose a long time ago, a wink and a nod can be a blinking good thing on occasion. So that may be exactly the sort of thing that we are asking for because broadcasters have in the past displayed the capability to program very responsibly for young people and for other audiences. As long as they have that knowledge of responsibility, the principle of accountability, we think they are quite capable of doing it.

Mr. OXLEY. Has that eroded during the last few years?

Mr. KEESHAN. There is no question that it has eroded because it doesn't really exist anymore. I believe in deregulation, I really do, but I don't believe in no regulation. We always look to government for the creation of order out of the chaos that would exist if we didn't have govenment.

We are not singling out broadcasters. If we tell the automobile industry to put in seat restraints, we are not singling them out. We are telling them to put in seat restraints because they manufacture automobiles. We are not going to tell a toothbrush manufacturer to put in seatbelts, that would be silly.

So when we talk about broadcasters and their responsibility to program appropriately for young people, we are not singling them out. We are simply saying, you have the same responsibilities that the rest of corporate America, the rest of the academy in America has, the responsibility that the Government has, or members of the Government have.

Mr. OXLEY. Are the "Captain Kangaroo" programs that were referred to in some questions from Mr. Gore reruns that are shown now in the early morning hours?

Mr. KEESHAN. No. Last year we created 52 new programs and broadcast 104, so the 52 are then repeated. This year we will create 26 new ones. We have had a budget cut, so we will create 26 new ones, and still air 104, some of them coming from this current season.

Mr. GORE. Would the gentleman yield?

Mr. OXLEY. I sure will.

Mr. GORE. Who cut your budget?

Mr. KEESHAN. The man who pays me.

Mr. GORE. The network.

Mr. KEESHAN. Yes.

Mr. GORE. From what to what?

Mr. KEESHAN. Do you mean dollars?

Mr. GORE. Yes.

Mr. KEESHAN. I have no idea.

Mr. GORE. Give me a percentage then.

Mr. KEESHAN. It is a very expensive program. It is about a 40 percent cut.

Mr. GORE. It is almost half.

Mr. KEESHAN. Yes.

Mr. GORE. Thank you.

Mr. OXLEY. Mr. Keeshan, some of the programs on prime time, while not necessarily children's shows, appear to me at least to be leaning a little bit toward children. I don't mean necessarily to single out one program, but "Diff'rent Strokes," for example, appears to be an attractive program for young people. Is that considered in the business a children's program?

Mr. **Keeshan**. It is what we call a family program, a program that has appeal to a large audience. You are absolutely correct in saying that most programming viewed by most children is not children's programing at all. Probably less than 10 percent of the viewing of American children is children's programing, programing produced specifically for them.

The rest of it is family programing, daytime programing that I referred to before, and an enormous amount of prime time programing that the producers wish they would not watch. They don't want them to watch it, but they do watch it.

Here again is the question of parental responsibility and parental yielding of this responsibility to broadcasters. From the rating books we know that the juvenile audience doesn't fall below 1 million until midnight, and that is hardly the broadcaster's responsibility. I think questions of parental responsibility are raised there.

Mr. **Oxley**. Mr. Rivera, one of the things that has concerned me about television in general, and particularly what I have seen in passing, has been that many of the independent stations run movies in many cases very early in the afternoon and very early in the evening. Many of the movies are questionable at best as far as a young audience is concerned.

What responsibility do the independents have, and what can really be done about providing some degree of notice or some degree of ability for the parents to understand exactly what their children may be seeing during that particular time?

Mr. **Rivera**. The independents bear the same responsibility that other network affiliates bear in terms of serving the community.

I think that if the viewers believe that they are not serving them, they should first indicate to the independent in question that they are having a problem with the programing. Then they should indicate that to us as well at the Commission, especially at license renewal time, with the specifics of why the license is not serving the public interest, the viewing audience.

With regard to what can be done to let parents know what is available, if the television digest that appears in the newspaper is not sufficient, then I would suggest a telephone call to the station in question to ask what the movie is about and that sort of thing, to get the particulars if they are worried about a young audience viewing the movie.

Mr. **Oxley**. Thank you.

Thank you, Mr. Chairman.

Mr. **Swift**. Thank you.

Mr. Rivera, you made the comment that you thought that perhaps one of the reasons that the amount of children's programing is going down is that the Commission, or at least there is a perception that the Commission is no longer interested in kids' programing.

We hear a great deal these days about how the regulation is no longer necessary because the marketplace is going to take care of everything that is necessary. How does your feeling that there is lack of response for children's programing because the Commission is no longer interested square with the total deregulatory approach that is the philosophy of the Commission as a whole, not necessarily yourself?

Mr. **Rivera**. The cause of the lack of response by the networks, I think, is a perception that the Commission is not going to take away licenses as a result of a diminution in this type of programing.

Mr. **Swift**. Even more that they are trying to get rid of the authority by which they can even raise an eyebrow. Is it not true that Chairman Fowler would just as soon, by statute, have any authority to do anything with regard to children's programing or anything else for that matter?

Mr. **Rivera**. I think he certainly has indicated on the record that that is his position.

Mr. **Swift**. What I am suggesting is, am I correct in hearing you, contrary to that point of view, say that you feel that at least in part the feeling in the broadcast community that the Commission doesn't care, in fact has resulted in a change in behavior on their part with regard to children's programing?

Mr. **Rivera**. That is my perception, Congressman.

Mr. **Swift**. Thank you.

I am no apologist for CBS, but it seems to me that there are two ways of looking at that particular half-glass of water. One is that CBS is terribly bad network who cut "Captain Kangaroo" back. One might also argue that it was the network that kept "Captain Kangaroo" on years after it was clear none of the CBS competitors were going to put on similar kinds of programings, and in fact were beginning to build solid leads in early morning programing doing something else. I raise that primarily to examine the marketplace issues involved.

It seems to me, and I would appreciate if both of you would comment on this, that if a broadcaster in a market—We happen to be talking about a network and national market, but I think that it holds true in the local market as well—if one broadcaster is willing to make a commitment to some kind of programing that may be expensive and may not be rewarding in terms of profit it can make, if its competition doesn't respond in kind, what it probably can do is exploit the station to the point at which that broadcaster who is trying to do something in the public interest ultimately is going to have to respond to the competitive forces and join the competition, if they won't join him, in competing for public service, if you will.

I would be interested in your comments on how the marketplace works in that regard.

Mr. **Rivera**. I agree with you and that is why I think it is imperative that the Commission enforce its regulations on a uniform basis. To the extent that the Commission indicates that, yes, quality children's quality programing is a criteria for license renewal, then it ought to enforce that across the board, and I don't think that you would have the problem, or you shouldn't have the problem that you indicated would exist in the market that you posited.

Mr. **Swift**. Mr. Keeshan.

Mr. **Keeshan**. I appreciate your remarks and you are absolutely right. For 27 years CBS did keep "Captain Kangaroo" on the air when it was not economically feasible for them to do so. As I mentioned to Mr. Gore, it is an enormously expensive program. I cannot tell you how many millions and millions of dollars CBS lost over that 27 year period.

Incidentally, particularly in the early period, they were keeping it on for the right reason. People say to me, "They kept it on because of the Commission, and they were fearful of regulation." Of course, until Newton Ninnow and his vast wasteland comments, the Commission cared not at all about the content of programing. I was already on the air 8 years before that. Incidentally, I also think that almost anywhere else, when the decision was made to remove me from Monday through Friday, that would have been the end of the "Captain Kangaroo." I would not even have been given weekend time.

So, I don't want to give any impression but that I am very grateful to CBS for what they have done and what they continue to do with that commitment, as reduced as it may be. But there is no question, as I indicated before, decisions made by networks are the results of many influences. One of the greatest influences is the influence of stations. The change in regulatory climate certainly has caused the stations to say:

> We don't have to program children's programing anymore. Therefore, we are insisting that you make this decision. Make us more competitive. We are hurting in the morning, and you have to do something to help us.

Mr. SWIFT. I yield to the gentleman from Tennessee.

Mr. GORE. I thank my colleague for yielding for two brief comments.

First of all, I am so glad that in that interchange you made the point that you effectively made. It is illustrative to me, Mr. Chairman, because there are really two points. The first one is that the dynamics of this particular marketplace do not work to meet the needs of the child viewing audience.

The second point, above and beyond that one, which you have alluded to in your question, is that not only does the market fail to meet the needs of child viewing audience, the dynamics of the marketplace actively penalize those networks and stations that do try to meet the needs of child viewing audience.

You know that is something that we have really got to take note of, because we come up here intermittently and talk about this problem, and some of us have sort of had the idea that if the networks just cared enough, if they just realized what a heavy obligation to the public they have, then they would meet that obligation, but you know that it is not going to work that way. They are looking at the bottom line. Their station affiliates are looking at the bottom line. Those like CBS that have tried get kicked in the teeth in the ratings because the competition won't go along with it.

So it really argues very strongly in favor of the direction that you are pointing in, Commissioner Rivera, and I would just hope that the Commission would move quickly along the lines that you are recommending. I would hope that the Congress would respond to your suggestion for a study commission to advise us and you on the best course of action.

Thank you for yielding, Mr. Chairman.

Mr. **Swift**. I am happy to yield. The gentleman summarized very well the point that I was trying to bring out.

It seems to me that if we are not going to simply be satisfied with a witch-hunt, trying to find the bad guys, and then walk away from this issues as we have in the past, we have to ask, "What are you going to do about it?" It seems that what we have elicited so far, and we will explore this further as the hearing continues, but that the marketplace is not going to provide the answer to children's programing.

Certainly there is no one beyond the broadcaster currently that has in law any responsibility to meet this need in any fashion. Then we really begin to ask the question, what kind of regulation or what alternatives can we come up with that will pursue this. It is not an easy question particularly in a climate in which deregulation is running rampant as the current "in" theory in Washington, D.C.

Let me thank you both and make one last comment to Commissioner Rivera.

I am enormously pleased, and I know I speak for the chairman of this subcommittee, with the response that the Commission is now indicating it will take, or that Chairman Fowler is indicating he will make, to your long-held concerns and this committee's long-held concerns that we need to do more in children's television.

We really appreciate the Chairman of the Commission doing that, and we welcome him aboard the effort that we have long been trying to pursue.

We thank you both. Your testimony has been superb.

The committee will adjourn for a vote on the floor and reconvene in 10 minutes.

[Brief recess.]

Mr. **Swift**. The subcommittee will please come to order.

Our next witness is Mr. LeVar Burton. As a west coaster who has unfortunately taken the redeye many more times than I would like to admit, I know what you have just been through.

We very much appreciate the special effort that you made to join the committee and we will be happy to submit for the record any prepared statement you have in toto. You go ahead and make whatever statement you choose.

STATEMENT OF LeVAR BURTON, HOST, "READING RAINBOW"

Mr. **Burton**. Thank you very much.

Mr. Chairman and members of the subcommittee.

I am delighted to be here this morning representing Public Broadcasting. I would first like to commend you and your colleagues for your conscienciousness in holding these hearings on the importance of quality programing for children.

I have throughout my career maintained a strong commitment to children's programing in both commercial and public TV, and I am pleased to announce that I am now hosting a new children's series for PBS called "Reading Rainbow."

I believe strongly that we have an incredible opportunity to use this unique telecommunications resource to promote the growth and development of our Nation's most important resource, our children.

"Reading Rainbow" will be shown on public television throughout the country during July and August, and it is possible only because of the help and cooperation of a long list of concerned citizens. The production of "Reading Rainbow" is being financed by underwriting from the Corporation for Public Broadcasting, CPB, and the Kellogg Co. The coproducers are Great Plains National of the University of Nebraska Educational Television Network, and public television station WNED in Buffalo, and they have donated their facilities and staff.

Educational experts and their organizations from the ALA, the American Library Association, to the NEA, the National Education Association, to the National Congress of Parents and Teachers, have contributed their time, energy, and expertise to both the development and the promotion of the series.

Narrators of the featured books include Bill Cosby, Maya Angelou, Lily Tomlin, James Earl Jones, Madeline Kahn, and others, who have given their time, not for money but for a belief in the importance of this type of television programing.

"Reading Rainbow" is designed to sustain reading skills during the summer months when children don't get the same encouragement to read. We are geared demographically toward entry level reading, children ages 6 to 9, and it is our intent, through a fast paced half hour of television to give kids the idea that reading is fun, that it can open up a limitless world for you. By picking up a book you can travel anywhere in the universe.

Each half-hour program might focus on a single book. The theme of the book is expanded in a number of ways from dramatizations, animation, and music, to visits to the theme related settings such as Dinosaur National Park in Utah, the New England Aquarium, and the San Diego Zoo.

Just as important is that our viewers see other kids just like themselves enjoy reading and talking about the books they read. So, children play a big role in this series, helping to narrate the text, participating in the action scenes. One of my favorite segments, book reviews of children's books by children.

Each segment encourages our young people to use their local libraries. Based on research showing that musical presentations help kids remember the concepts presented, music is a part of each program as well. To show you what I mean, we have a clip of the show called "Tight Times," which is a terrific book about a family dealing with the economic situation in the country today.

Our emphasis in the show is on the fact that even in tight times there are a lot of things that you can do that don't cost very much money.

[Film clip was shown.]

Mr. BURTON. Doing the work to produce a good series like "Reading Rainbow" is just a part of the effort, because the kids are never going to watch it if they don't even know that it is on. We have had a lot of help on this front, too, from the CPB, the local public television stations, as well as the ALA, NEA, PTA, Kellogg, and book distributors and sellers.

To accompany the series, an activity magazine, called "Reading Rainbow Gazette," is being produced which contains games, puzzles, and photographs from each program, as well as a complete list of the books we discuss, and ideas for parents to discuss with their children.

In conclusion, I want to emphasize how important each of these steps I have described is for the production and promotion of good programing, and here is the key, good programing that the kids will be interested in watching. But it all takes a lot of time and a lot of work, and actually a lot of money.

The real cost of "Reading Rainbow" is about twice the actual financial contribution of CPB and Kellogg because so many people have donated their time and resources to the project. But this isn't anything new for the public television that is how their programing has always been done.

As proud as I am to be a part of this effort, I am worried, too. I want to be sure that it is not the last program I will be able to do for public television, but I know that CPB's budget is being cut by 25 percent, and there have been even larger cuts in the media budgets in other agencies like the Department of Education, the National Science Foundation, which have funded this kind of programing in the past.

I also know that we wanted to do a longer series, more than just 15 programs, but we just didn't have enough money. We couldn't reduce the quality or we would not be able to attract the audience. The same thing is true for promotion, so we had to cut 25 percent of the programing.

I know there are some people who think that maybe we can't afford this kind of programing when budget pressures are tight. For me and the other people involved in "Reading Rainbow" that isn't the issue. In fact, it is just the reverse. How can we possibly afford not to fund this kind of program, because the whole future of our country depends upon the education of our children.

[Mr. Burton's prepared statement follows:]

Testimony of

LeVar Burton, Host
READING RAINBOW

Before the

Subcommittee on Telecommunications, Consumer Protection and Finance
Committee on Energy and Commerce

U.S. House of Representatives

March 16, 1983

Mr. Chairman and Members of the Subcommittee, I am delighted to be able to participate in Congressional hearings emphasizing the importance of quality television programming for our children. I'm here not just because I'm the host of an exciting new program, READING RAINBOW, on public television. I'm here because being part of this series is important to me. And that's because I want to help promote the idea that we can use this unique telecommunications resource to promote the growth and development of our nation's most important resource, our children.

READING RAINBOW, which will be shown on public television stations throughout the country during July and August, is possible because of the help and cooperation of a long list of concerned citizens. The production of READING RAINBOW is being financed by underwriting from the Corporation for Public Broadcasting (CPB) and the Kellogg Company. The co-producers--Great Plains National (of the University of Nebraska Educational Television Network) and public television station WNED in Buffalo--have donated their facilities and staff. Educational experts and their organizations, from the American Library Association (ALA), and the National Educational Association (NEA) to the National Congress of Parents and Teachers (PTA)--have contributed their time, energy and expertise to both the development and promotion of the series. Narrators of the featured books--which include Bill Cosby, Maya Angelou, Lily Tomlin, James Earl Jones, Madeline Kahn and others--have given their time not for money but for a belief in the importance of this type of television programming.

READING RAINBOW is designed to sustain reading skills--so carefully nurtured by our teachers during the school months--during the summer months, when children don't get the same encouragement to enjoy reading. The idea for the program came from a problem identified by educators, as is often the case with public television's educational programming. Working with them, CPB and the staff of the producing stations, we began to develop a program based on what had proven successful in previous educational programming--high quality production, good role models, and a strong promotional effort. The purpose of all this, of course, is to encourage reading by showing how interesting and how much fun it can be.

We began by adapting carefully selected quality books to television--67 titles in all. We looked for books that are not only available in the market, at a reading level appropriate for first and second graders, and adaptable to television and with rights available from the publisher, but more importantly, books which have been noted for their literary excellence and demonstrated popularity with children as well. We turned to our advisors--representatives from the American Library Association, the National Education Association, the American Booksellers Association, and the Parent-Teachers Association--to select the titles.

In each of the half-hour programs, I focus on a single book. The theme of the book is expanded in a number of ways, from dramatizations, animation and music to visits to theme-related settings such as Dinosaur National Park and the New England Aquarium.

Just as important is that our viewers see other kids just like themselves who enjoy reading and talking about the books they've read. So children play a big role in the series, helping narrate the text, participating in the action scenes and writing and giving book reviews.

Each segment encourages our young people to use their local libraries. Based on research showing that musical presentations help kids remember the concepts presented music is a part of each program as well. To show you what I mean, I have a short clip from the program, called "Checking It Out."

-- CLIP --

But doing the work to produce a good series like READING RAINBOW is just part of the effort. Because the kids are never going to watch it if they don't even know it's on.

And we've had a lot of help on this front, too--from CPB and the local public television stations as well as the ALA, NEA, PTA, Kellogg, and book distributors and sellers.

The NEA is printing a generic teachers guide in their newspaper. The ALA has included information about READING RAINBOW in its National Library Week kit. B. Dalton and Walden Books are working with us to make sure that the books we promote are readily available. Local public television stations, who have found that use of a parent mailer, delivered through children from school, is a very cost-effective way of reaching an audience, will purchase the brochure and work with community groups to promote the program. In addition, the series will be featured in PTA TODAY, Kellogg will devote side panels of their cereal boxes to drawings of featured books (which can be cut out for use as bookmarks), press kits, posters and public service spots are being developed, and I will personally promote the series with interviews and on-air appearances.

To accompany the series, an activity magazine called "Reading Rainbow Gazette" is being produced which contains games, puzzles and photographs from each program as well as a complete list of the books we discuss and ideas for parents to discuss with their children.

In conclusion, I want to emphasize how important each of these steps I've described is for the production and promotion of good programming--that kids will be interested in watching. But it all takes a lot of time and a lot of work and especially a lot of money. The real cost of READING RAINBOW is about twice the actual financial contribution of the CPB and Kellogg because so many people devoted their time and resources to the project. But this isn't anything new for public television; that's how their programming has always been done.

As proud as I am to be a part of this effort, I'm worried, too. I want to be sure that it's not the last program I'll be able to do for public television. But I know that the CPB's budget has been cut by 25% and that there have been even larger cuts in the media budgets in other agencies like the Department of Education and the National Science Foundation who've funded this kind of programming in the past. And I also know that we wanted to do a longer series, more than just fifteen programs but we didn't have enough money. We couldn't reduce the quality or we wouldn't be able to attract the audience. The same thing is true for the promotion. So we had to cut 25% of the programming.

I know there are some people who think that maybe we can't afford this kind of programming when budget pressures are tight. For me, and for the other people involved in READING RAINBOW, that isn't the issue. In fact, it's just the reverse. How can we possibly afford not to? Because the whole future of our country depends on the education of our children.

Mr. **Swift**. Thank you very much, Mr. Burton.

There are other members of the committee who would like very much to talk with you and have an opportunity to ask you some questions. We have just had a vote and some of them are a little late in coming back. Would your schedule permit you to stay with the other panel, so that you could be included in the question session?

Mr. **Burton**. Absolutely.

Mr. **Swift**. I would like to ask a question or two while we have this shot. As long as I have you all to myself, I might as well take advantage of it.

I would just like to get on the record from an artist the answer to this question and that is: "These are only kids; why can't you reduce the production value, since they are not going to know the difference anyway?"

Mr. **Burton**. In my opinion, not just as an artist but as a producer, I have always found it to be my experience that when you begin to cut costs, you begin immediately to lose quality. In terms of the importance of this programing, the quality is of the utmost importance.

Mr. **Swift**. How is a kid going to know whether he is watching good quality or poor quality? He doesn't even know what production value is if you asked him.

Mr. **Burton**. Children are very discerning human beings. They know when they are being scammed. They know when they are being cheated and lied to. They know when they are being given a second rate deal. They are very intelligent human beings.

Mr. **Swift**. Is it not also true that we have inadvertently spent a great deal of time educating them in terms of what production values are—even though they might not know what that phrase means? The special effects that were being used there, the speed, the tempo that was being used there, all of which costs a lot of money.

If you can use a piece of film and run it 8 seconds, instead of running it a second-and-a-half, that is a lot cheaper. But the kids are trained, educated, if you will, to television language. They know what to expect. As a result, they, in fact, do know, they literally know when they are getting a second rate product, although they might not be able to explain it to you. Do you agree with that statement?

Mr. **Burton**. I would be inclined to agree with that, yes. Their indoctrination into the world of television and mass media starts at a very early age, and they are very sophisticated television viewers I have found.

Mr. **Swift**. You indicate that you had to choose between reducing the number of episodes or reducing the quality and stretching it further. And you made the choice you did.

About how much did the program cost per episode, do you know?

Mr. **Burton**. That is a question that I can't answer. You might be able to get a more definitive statement in terms of production budget from either the CPB or the National Association of Public Television Stations.

Mr. **Swift**. So far as you are aware, is it roughly the same as to the cost of putting on a commercial half-hour?

Mr. Burton. As I indicated in my statement, most of my services and the services of colleagues of mine have been donated.

Mr. Swift. So the way that you have been cutting cost without reducing the quality is for very talented people to contribute time, effort, energy, and talent.

Mr. Burton. As well as from the entire support group of the public television station.

Mr. Swift. It is also true that labor unions tend to give kind of a special deal to public broadcasting, that copyright holders help out a little bit by not demanding as much, and on down the line there is a tremendous amount of volunteerism that goes into it.

Mr. Burton. Absolutely.

Mr. Swift. But in terms of what you have to pay out, you have to buy the film, you have to buy the cameras, you have to create the sets, and it is no cheaper to do that for children's programing on public television than it is for commercial television.

Mr. Burton. Those real costs are always substantial, yes.

Mr. Swift. Mickey, I asked Mr. Burton if he could stay around so that other members might be able to talk with him after our next panel. As long as you are here, why don't you ask your questions.

Mr. Leland. Thank you very much, Mr. Chairman. Mr. Burton happens to be a very good friend of mine, and I am very proud that he would come and participate in this hearing.

I have a lot of different interests in the area of children's programing. On your new series, I am very proud to say that I think that you are going to be a smashing success if, in fact, your past performances are any indication or projection for the future.

One of the problems that I have been struggling with is programing for minorities for obvious reasons. We know that in the future people's opinions and attitudes toward minorities are shaped by the medium that has been most seen in the country and that happens to be television over the network, and now, of course, cable, and pay-television, et cetera.

What is your opinion about the absence or the presence, for that matter, of minority programing and how it is that the audience or the public would view minorities in the production of programing. Do you think that there is a lack of minority programing?

Mr. Burton. This is an issue that I deal with every day in my life and career in Los Angeles, an issue that I am very concerned about.

Let me speak first in terms of "Reading Rainbow" because I am very proud to say that we make a supreme and conscious effort to be very aware of the images that we portray and role models as well in terms of not only minorities, but in terms of women and the whole spectrum.

It is easier, let me say, to achieve these kinds of goals in public television rather than in the commercial marketplace. If I had the answer to why there are not more minorities represented in the medium, I wouldn't be doing this for a living.

It is very puzzling to me. I have always said, as an actor, I want to not only recreate life specifically through the black experience, I want to be a human being in the roles that I play, and a black man could be a doctor or a lawyer in any given situation, and not always have to have come specifically from the ghetto.

The networks don't seem to think that way. They always rely on this code, we give the public what they want. I am more of the opinion that they give the public what they want to give them. It is I think ultimately a matter of time. The old guard is beginning to move out in the industry, and there are new younger people with more progressive ideas beginning to come up.

I am hoping that in the next 5 to 10 years, it is a slow process, it is a long and drawn out one, through the efforts of a lot of people who are conscious individuals, hopefully we will get the rest of the world presented in our living rooms through the tube.

Mr. LELAND. There is some misconception about what children programing as indicated by one of my colleagues earlier, who asked whether "Different Strokes" would be considered children's programing. The response was that it was family orientation. I am not one to qualify, except from a black perspective, it is probably, at best, a comedy, a circumstance of television that is still projecting that in order for us to be seen on television, we have to be funny.

Mr. BURTON. Right.

Mr. LELAND. Can you just comment on that. I am very concerned when all we see on television is black comedy. Young children, white, black, brown, or otherwise, who are impressed by these versions of our lifestyle, and very excellent artistry, I might add, are impressed that indeed all black people can do is to be funny. Do you agree with that?

Mr. BURTON. I am very distressed by the fact that in today's commercial marketplace, in times when we have the Harrison Ford character, and the "Star Wars" saga, there are no hero images for minority children. Again it goes back to that dollars and cents issue.

The producers, the people who are in a position to put out that kind of positive minority model product, don't believe that it is financially feasible. It is not going to make them any money, where statistics show that the direct opposite exists.

In the minority community, millions and millions of dollars a year are spent on entertainment. As I said, it drives me crazy that we don't find ourselves well-represented in the media. It is just baffling to me.

Mr. LELAND. Earlier Commissioner Rivera and Captain Kangaroo, if you will have it, I still can't remember his name——

Mr. BURTON. Bob Keeshan.

Mr. LELAND. [continuing]. We're talking about responsibility of the networks. Would you comment, for the record, on how you feel about the networks being responsible for children and what they see on television?

Mr. BURTON. We are talking about commercial television, based on the programing they have for children, I don't believe that the networks are exercising very much responsibility at all in terms of Saturday morning programing, which is really geared toward that demographic group.

I think that for the most part, with a few exceptions, the programing available for children on commercial television is sorely lacking, it truly is. The cartoons are not even as good as they used to be.

Mr. LELAND. We know that.

One last question. You were commissioned to do "Reading Rainbow." How long is that scheduled to run?

Mr. BURTON. We start, I believe, on July 11 and we run throughout the summer, every day, three times a day.

Mr. LELAND. How many weeks of programing is that?

Mr. BURTON. We have 15 shows and we will repeat the cycle for the duration of the summer. Our initial air date I believe is in July through August.

Mr. LELAND. After the summer, what happens then?

Mr. BURTON. We will have to see whether or not we can put together some more funds for additional shows and continue the show. We would look to have the show air on a year-round basis, but of course that is all dependent upon the money.

Mr. LELAND. I wish you success.

Thank you, Mr. Chairman.

Mr. BURTON. Thank you, Congressman.

Mr. SWIFT. I know I speak for Chairman Wirth and ranking minority member Rinaldo who unfortunately could not be here when I thank you particularly for the extra special effort you made to come and share with us your particular perspective on the problem of how we go about, as a society, developing good, high quality and amply supplied children's programming for the children of America.

Thank you very much. If you can stay, that would be wonderful. If at some point this drags on so long that your schedule requires you to leave, please feel free to do that as well.

Mr. BURTON. Thank you very much.

Mr. SWIFT. Thank you.

Our second panel will include Squire Rushnell, Peggy Charren, Eddie Fritts, Jack Schneider, and Bruce Christensen. If they will come to the witness table.

Welcome to you all.

The Chair would like to announce that this room is scheduled for other purposes at 1:30, and because it is the chairman of the full committee who has scheduled the room, I can guarantee you we will be out of here at 1:30. With that in mind, we will exercise some restraint at this end of the table on the questions. We want you to be able to express yourselves fully, but if you could keep the time constraints in mind as well that would be helpful.

I would like to begin, if I could, with Mr. Christensen, and have each of you identify yourself formally for the record. Then we will begin the testimony.

The prepared statements of all the members of the panel will be included in the record in full without objection, and you can proceed.

STATEMENTS OF BRUCE CHRISTENSEN, PRESIDENT, NATIONAL ASSOCIATION OF PUBLIC TELEVISION STATIONS; JOHN A. SCHNEIDER, PRESIDENT, WARNER AMEX SATELLITE ENTERTAINMENT COMPANY; PEGGY CHARREN, PRESIDENT, ACTION FOR CHILDREN'S TELEVISION; SQUIRE D. RUSHNELL, VICE PRESIDENT, LONG RANGE PLANNING AND CHILDREN'S TELEVISION, AMERICAN BROADCASTING COMPANIES, INC.; EDWARD O. FRITTS, PRESIDENT, NATIONAL ASSOCIATION OF BROADCASTERS

Mr. Christensen. Thank you, Mr. Chairman.

Educational, entertaining television programs that meet special needs of young people are the cornerstone of public television service to American families. Fred Roger's 30-year association with public television goes back to the sign-on dates of the first educational television stations in the Nation. It is no exaggeration to say that "Sesame Street" and "Mister Rogers Neighborhood," which began 14 and 15 years ago, put public television on the map and, more important, into the hearts of millions of American children and their families.

During the 1970's, public television added the "Electric Company" and "3-2-1 Contact" to its weekday schedule. Today, despite budgetary pressures, leading to a 33-percent reduction in the number of hours in the national PBS program service, the amount of children's programing has remained largely intact. Six hours of children's programing are still being distributed by PBS every weekday. Added to the weekend schedule, the combined total is 34 hours a week and represents over 50 percent of PBS's basic package of program services nationwide.

Just recently, public broadcasting has committed resources to produce and distribute two new series, "Powerhouse" and the show you have just seen, "Reading Rainbow." Our stations have joined the Corporation for Public Broadcasting in pledging funds to produce and broadcast a new 26-part drama series designed to attract the post-"Sesame Street" and "Mister Rogers" audience and their parents.

Programing for viewers at home is only part of our story. Over 80 percent of our licensees offer instructional programing for local elementary and secondary students, 15 million schoolchildren in one-third of our Nation's classrooms are regular users of this service. Over 100 of these programs, developed in direct response to the needs teachers have expressed in areas from science and math to music, are distributed nationwide.

Two of our stations are also experimenting with the educational uses of teletext. Teachers report that the medium has a strong motivational effect on their students, particularly when used intensively. They witnessed dramatic turnarounds in both achievement and attitude among kids who previously had little interest in learning or who had not adapted well to traditional teaching methods.

Our successes have been based on adequate funding, growing levels from Federal, State, and local governmental entities, as well as viewers and business underwriters, and upon public television's mission that requires quality service to our children.

While children's programing is the last area public television stations are likely to cut, budget reductions have severely weakened our capacity for future service. The Department of Education's financial commitment to "Sesame Street" and the "Electric Company" alone was nearly $50 million over the period of its initial development and production. Together with the National Science Foundation, the Education Department provided millions more to develop "3-2-1 Contact." These sources of funding have been largely eliminated.

Funding for the Corporation for Public Broadcasting has been cut by 25 percent. State governments, faced with reduced education funds from the Federal Government and their own adverse economic conditions, have cut budgets across the board, further eroding public television's State and local government support. Thus, nationwide, no new children's series on the scale of "Sesame Street" are being developed.

At the local level, many stations have been forced to eliminate their weekend morning schedules and most hard-pressed stations, some of those who are really in dire financial straits, have no morning schedules for children at all.

We have sought help from the private sector, not just recently but for a long time. Community licensees began seeking private support in the 1950's as soon as they came on the air. By the late 1970's, donations from the private sector were already an essential part of the mix of revenue sources that sustain public television stations.

We already have generated dramatic growth in private support for public television, thus we did what Mr. Reagan asked us to do, but we did it before he asked. However, there are limits to the growth in voluntary support and we may be running up against them.

The growth of corporate donations and business underwriting brought the support to only about 12 percent of public television's total income. These efforts have failed to keep pace with the dramatic increases in the cost of television program production.

This year, ABC spent $40 million to produce 18 hours of programing entitled "Winds of War," and another $20 million to promote it. That is as much money as public television got in all of 1981 from all of its corporate and underwriting sources to support the national program schedule.

While the combination of PBS's children schedule and the hours of televised instruction for schools account for nearly two-thirds of public television's weekday broadcast hours, this is the least economically attractive programing for underwriters.

The investment of Sears & Roebuck in "Mr. Rogers" and General Motors Corp. in "Why in the World," and the Kellogg Corp. in "Reading Rainbow" are as commendable as they are unusual. Even a tested successful program like "3-2-1 Contact" could not find a single business underwriter for the second series. Production was delayed and finally limited to less than two-thirds of the original number of programs planned. Lack of sufficient funds for "Reading Rainbow" resulted in a reduction of 25 percent of its proposed schedule as well.

The simple fact is that children don't buy cars or soap and thus have little commercial appeal to commercial advertisers. They don't own stock, vote in elections, or take a leading role in their communities to be attractive to underwriters of noncommercial programing.

Money for quality children's programing like "Sesame Street" and "3-2-1 Contact" can't be expected to come from the private sector or from the marketplace. To place that burden on the marketplace is to ignore reality.

Last year, the total number of viewer pledges during the spring festival fund raising drive on public television began to drop. This year the records from the first 4 days in the spring festival pledging show an even bleaker picture. The total dollars pledged are down 10 percent and the total number of pledges is off about 14 percent.

Part of the problem we have is the lack of new, attractive, and thus well-publicized programing such as "Brightshead Revisited" and "Life on Earth." Another part of our problem is that after going to our viewers 3 times a year for over 2 years asking them to help make up the Federal budget cuts, they have largely responded to our plea and have already given the extra help they could afford.

Money for future children's quality programing on the scale of "Sesame Street" is not likely to come from the public which has given repeatedly to simply preserve the program services we already have.

It is crucial for Congress and the FCC to focus attention on how to encourage more and better program services for children from a variety of telecommunication sources. Urgent attention must also be given to building on what you have already provided, and that means recognizing public television's value as a national communications resource for children.

Without substantial and immediate help from Congress, public television cannot provide future programing children will need to prepare them for their role as citizens in this great land. The future of children's programing on public television rests with you and your congressional colleagues.

Thank you.

[Mr. Christensen's prepared statement follows:]

Testimony of

Bruce Christensen, President
National Association of Public Television Stations

Before the

Subcommittee on Telecommunications, Consumer Protection and Finance
Committee on Energy and Commerce

U.S. House of Representatives

March 16, 1983

Mr. Chairman and Members of the Subcommittee, it is a special privilege for me to testify today concerning the importance of quality television service to children. Our nation's children are not just important to our future, they are our future. Television--used in nearly every American home, for an average of more than six hours a day--is an especially powerful factor in their lives. Congress's establishment of National Children and Television Week has reconfirmed the importance of television to children, and we commend the Congress and the National Council for Children and Television for focusing the nation's attention on the critical issue of how to better harness the television medium in service to our young people.

Educational, entertaining television programs that meet the special needs of young people are the cornerstone of public television's service to American families. Fred Rogers' thirty-year association with us dates back to the sign-on dates of the first educational television stations in the nation. And, it's no exaggeration to say that SESAME STREET and MISTER ROGERS NEIGHBORHOOD, which began fourteen and fifteen years ago, put public television on the map and, more important, into the hearts of millions of grateful American mothers and their families.

These series started just after the first major federal commitment to fund public broadcasting operations and programming, embodied in the Public Broadcasting Act of 1967. The expanded service to children they represented was one of the first realizations of the mandate spelled out in that landmark federal legislation.

The Good News--The Funding Crisis has not undercut our commitment to children's programming: Faced with the need to curtail programming and services in response to federal budget cuts, public television stations have responded by reemphasizing our children as a unique programming responsibility. Although public television stations approved a plan to reduce PBS program distribution hours in the national program service by 33%, the amount of children's programming remained largely intact. Six hours of children's programming are still distributed every weekday; with week-end programming the combined total is 34 hours a week, over 50% of all PBS programming distributed as part of PBS's basic package of program services nationwide. The Corporation for Public Broadcasting, in assessing priorities for a diminished television program fund, put children's programming at the top of the list. The Children's Television Workshop, which produces SESAME STREET, THE ELECTRIC COMPANY and 3-2-1 CONTACT, decreased the amount of the total station cost for SESAME STREET, which as a daily program throughout the year, is one of our most expensive series, in order that virtually all stations would continue to be able to afford to buy it.

Children in over ten million homes watch SESAME STREET every week, over 90% of the target audience for the series. Its face pace is designed to attract and keep the attention of young children while, at the same time, teaching everything from counting and letters to why children should give matches to parents, how blind people "see" and how deaf people "hear." Six million children are regular viewers of THE ELECTRIC COMPANY. With over 40% of them watching at school, it is the most frequently used educational program in the instructional television schedule. Designed to make reading fun for 7-10 year-olds, it is especially targeted to reach second graders in the bottom half of their reading class--the level experts consider crucial in heading off early reading problems. Before this program was used in the Lincoln Heights, Ohio, School District, 75% of the pupils in grades 1-3 were reading well below national reading achievement levels. By the third year of intensive use of the program, first, second and third graders were reading at or above national norms.

3-2-1 CONTACT is a first critical step in addressing America's need for more science, mathematics and engineering education. According to the National Assessment of Educational Programs, over 25% of our young people have already decided against science as a career by the age of 9, considering it too dull, lonely and rigorous. This has been particularly true for girls and minorities. 3-2-1 is designed to reach to the roots of this problem by helping all children experience the joy of scientific exploration through animation of difficult concepts, use of positive role models and dealing with questions young children themselves identified. Over 23 million young people watched the program at home during its first year and the companion teacher guide was requested by over 250,000 teachers interested in using the program in school.

Educational programming is not, of course, limited to increasing the appeal of academic skills. It can also teach children to cope with the world around them, in an understanding and compassionate manner. And this is exactly what MR. ROGERS does for young people in over 5 million homes every week.

Three of these four programs were specifically designed to reach minority audiences. Recent Nielsen viewing statistics indicate that the percentage of the non-white audience for each one is as high or higher than the percentage of non-white children in the nation as a whole.

And while expensive to produce, these investments are extremely cost-effective. Because of repeated airings of these programs, the cost per viewer is about a penny per program.

Not only are we continuing this basic service but we are allocating limited resources to new series as well. POWERHOUSE, which premiered last December, is a sixteen part series which uses the adventures of members of an inner-city youth center to show preteens and teenagers how to deal with physical and mental health problems. Previewing this summer is READING RAINBOW, fifteen half-hour programs where ROOTS star LeVar Burton serves as a role model for first and second graders--sharing his sense of fun and excitement in reading good books--to encourage our young people to do likewise--thus helping them to retain newly acquired critical reading skills over the summer months. And scheduled to debut in 1984 is a new 26-part drama series designed to attract the post-SESAME STREET and MISTER ROGERS audience and their families as well.

Public television programming designed primarily for young people at home is only part of our story; the real point is that virtually the entire schedule is designed to meet their growing need for knowledge.

Over 80% of our licensees provide instructional programming for their local elementary and secondary schools; fifteen million school children in one third of our nation's classrooms are regular users of this service. Developed by teachers, in direct response to their concerns, it helps them compensate for the shortage of specialists in fields ranging from health and nutrition to science, math, art and music. Over 1,000 of these programs are distributed nationwide in response to teacher needs identified at the local level. The subject matter ranges from THE ARTS EXPRESS, for first through third graders, and THINKABOUT, designed to strengthen the reasoning and study skills of fifth-and sixth-graders in the fields of mathematics and communications to THE COMMUNITY OF LIVING THINGS, which together with THE HUMAN COMMUNITY will provide a year-long sequence ranging from energy origin, use and distribution to the biological history of lakes, forests and deserts for 6th through 9th graders. Two of our public television stations are experimenting with the educational use of teletext in the schools. Results from the Los Angeles experiment indicate that initial teacher skepticism about classroom use of the medium was reversed because of its strong motivational influence for learning. Teachers found that the exercises sparked classroom discussion and encouraged students to read more about issues addressed in the teletext program on their own. In Boston, where the experiment is still in progress, teachers are reporting similar reactions. In both cases, the most impressive result may well be the learning motivation for youngsters who have not adapted well to traditional teaching methods or have evidenced little interest in learning. Here dramatic reversals in attitude and achievement have been reported.

Finally, most of our prime time schedule--from NOVA, NATURE and LIFE ON EARTH to MacNEIL/LEHRER, AMERICAN PLAYHOUSE and GREAT PERFORMANCES is quality educational programming for the entire family. Those who appreciate this service mirror our society as a whole. Fifty-four percent of the viewers are families with incomes between $10,000 and $30,000. The remainder of the viewing homes are evenly divided between those who earn less than $10,000 a year and those who earn more than $30,000. Twenty-five percent of these families are headed by individuals without high school degrees; nearly the same percentage are headed by persons with college degrees. The racial balance of the viewing audience reflects that of the nation.

With over 50% of all American homes using our service weekly, public television has become the most cost-effective public trust institution in America. And as the only telecommunications service with a specific educational mandate, it is the only such service offering an equal opportunity for enlightenment to all Americans.

The Bad News--Funding Cuts have seriously eroded our ability to continue to produce and distribute all programming, especially that for children: Public television programming for children is specifically designed to make educational skills entertaining and thus appealing by presenting basic spelling and counting skills in a fast-paced manner, using positive role models, from firefighters to scientists, and demonstrating the joy and excitement of reading. But to make sure these concepts are presented effectively--so that the young audience is retained and receives the intended message--requires a substantial investment in research and testing. For the first 3-2-1 CONTACT series research and testing took two years. Numerous educators were consulted about the learning capabilities of the target 8-12 year-old age group; perhaps more importantly, 8,000 children were consulted to find out what questions and issues would actually interest them.

Because THE ELECTRIC COMPANY is a five-year series, this kind of research continued throughout production. Evaluation after the first year caused the producers to slow the pace, to teach more by teaching less, treating a word first as a group of letters, then as a syllable in a larger word and finally as a part of a phrase or sentence. Continuing research allowed the producers to constantly refine their techniques, to make humor more reenforcing and less distracting, to understand what formats were most effective with the lowest achievers and to extend the interest sparked by television into a desire to read books. This commitment to testing and evaluation is in no way limited to these two series; on the contrary, it is a basic part of the budget for virtually all of the instructional programming produced by our stations for use in our schools. Equally critical is promoting the most effective use of this material by our teachers, with teacher guides and seminars, ancillary classroom material and companion books and magazines.

This kind of research and promotion adds not just to the excellence but also to the expense of the programming; to do otherwise, however, would fail to achieve the very purpose of the programming.

Without significant contributions from the National Science Foundation, the Department of Education, and the Corporation for Public Broadcasting (CPB), the development of 3-2-1 CONTACT would not have been possible. For SESAME STREET and THE ELECTRIC COMPANY, the story is even more dramatic. The Department of Education invested nearly $50 million over the years to develop and provide for the production of these programs; additional financial assistance was provided by CPB. For programs like GREAT PERFORMANCES and AMERICAN PLAYHOUSE, it was substantial early investments from the National Endowments for the Arts and the Humanities, in addition to the Corporation, which made development possible.

But all of these program funding sources have been substantially reduced. In addition to the 25% cut in the Corporation's budget, the media allotments for both Endowments have been reduced, support from the Department of Education cut by about 75% and the National Science Foundation's Public Understanding of Science media budget eliminated completely. Thus the loss from all federal funding sources is about $60 million annually.

Even before these cuts, the amount of programming was severely limited by available resources. Only 30% of the yearly schedule of SESAME STREET and MR. ROGERS represent new programming hours. No new program of THE ELECTRIC COMPANY has been produced in the last five years, and the first season 65 program series of 3-2-1 CONTACT will go into its fifth year of repeated programming next year following its new forty lesson second season. Of the 34 hours of this programming distributed weekly by PBS, two thirds of the distribution hours are simply repeats of programs provided aired earlier in the week.

The Administration has suggested we look to the private sector to help finance our services.

There are only a couple of things wrong with the Administration's proposal--it's not a new idea and it's not their idea. On the contrary, it was our idea and it dates back to the 1950's. The concept began with our community licensees who had no direct relationship with state or local educational entities which provided the critical early investments to our state, school board and university licensees. THE WORLD OF MEDICINE was underwritten by a German Pharmaceutical firm in 1957, a nutrition program entitled THE BALANCE by Neutralite in 1958 and Exxon began supporting the airing of Shakespeare plays shortly thereafter. WQED in Pittsburgh began fundraising door to door in 1954 and KQED in San Francisco aired the first auction in 1954. As the number of public television stations grew in the 1960's, these other licensees increasingly looked to private sources of support. And by the mid-1970's, the vast majority of public television stations joined together in a national effort to fund special fundraising drives on the air.

By the late 1970's, this pattern was so well established that the preservation and growth of our public television system was more heavily financed by increases from the private sector than through rising federal appropriations. In fact, it was essential to public television's survival during the high-inflation period of the late 1970's and early 1980's. From 1978 to 1981, when inflation increased the Consumer Price Index by 39.4%, our total nonfederal support increased by a slightly larger amount--42%. By comparison, the federal appropriations for public television rose only 11%, because more than half of the increases for public broadcasting were allocated to radio. Comparing our $15 million increase in federal appropriations to the $93 million jump in support from businesses and subscribers we see that these two private sources together contributed $6 for every $1 from federal appropriations during this period. Yet because our total income lagged behind the increase in consumer prices, we actually had less purchasing power in 1981 than in 1978.

Because of this significant growth in private support for public television, the real question is to what extent we can hold onto it rather than how much more we can rely on it.

During FY1982, for example, more than 330 corporations, foundations, associations and government agencies provided underwriting dollars, up from 277 in FY1981. The total contributed was a record $63 million, up $5 million from the previous year. But because the overall cost of the schedule increased by 15%, the percentage share of underwriting of the PBS schedule actually dropped from 49.5% in FY1981 to 46.5% in FY1982.

Last year, the total number of voluntary viewer contributions received during the Spring fundraising drive, which had been rising steadily since the early 70's, dropped off for the first time. Although total dollars contributed increased, the increase was less than the amount necessary just to account for inflation.

And this year, records from the first four days of pledging in the Spring Festival show a still bleaker picture. Total dollars pledged are down 10% and the total number of pledges are off 14%. Part of the problem is the lack of new, attractive and thus well publicized programming such as BRIDESHEAD REVISITED and LIFE ON EARTH. Another part of the problem is that after going to our viewers three times a year for over two years asking them to help make up the federal reductions, they have largely responded to our plea, already given the extra assistance they were able to provide.

With improved economic conditions, we can still hope for business and viewer support more in line with cost increase resulting from inflation. But the period of sustained dramatic increases may well have peaked. Only the largest markets, with their high concentrations of people and businesses, can be counted on for the bulk of this support and it is here where our financial base has been well established for nearly a decade. Having a nationwide service means reaching people in middle and small sized cities as well as rural areas. And growth possibilities beyond those of recent years are limited by the substantially smaller size of the populations and business concerns.

While we can, and have, tightened our belts--reducing the number of hours stations broadcast, cutting back on salaries and number of employees, postponing the replacement of outdated equipment--the bulk of the cuts must be borne by the programming itself, because that, after all, is what our equipment and employees collectively provide. Under the greatest pressure is the programming for our children--both at home and in school--because it has traditionally been financed by governmental and educational institutions and because the production and distribution costs cannot be sustained by corporate and viewer support.

While the combination of the PBS children's schedule and the instructional hours for schools account for up to two-thirds of our weekday broadcast hours, this is the least economically attractive programming for underwriters. The investment of Sears-Roebuck in MR. ROGERS, of The General Motors Corporation in WHY IN THE WORLD and the Kellogg Corporation in READING RAINBOW are as commendable as they are unusual. Even a tested and successful program like 3-2-1 CONTACT could not find a single business underwriter for the second series; production was delayed and finally limited to less than two-thirds of the original number of programs planned. Lack of sufficient funds for READING RAINBOW resulted in a reduction of 25% of its proposed schedule as well.

The simple fact is that children don't buy cars or soap and thus have limited appeal to commercial advertisers; they don't own stock, vote in elections or take a leading role in their communities to be attractive to underwriters of noncommercial programming.

What we are really saying is that the focus of attention should not be limited to how to encourage more and better programming for children from a variety of telecommunications services. At least some of the attention must be given to how to preserve what we already have. And for public television, this means a firm commitment to ensuring the survivability of the system itself.

STATEMENT OF JOHN A. SCHNEIDER

Mr. **Schneider**. Thank you, Mr. Chairman.

Warne Amex Satellite Entertainment Company is the cable programing joint venture of Warner Communications and American Express. One of our programing services is Nickelodeon, a 13-hour a day basic cable channel exclusively for young people. It currently reaches over 11 million homes on over 2,400 cable systems.

Commissioner Rivera earlier this morning, I believe, inadvertently identified Nickelodeon as a pay-cable service. It is not a pay-cable service. It is offered free to the cable subscriber once that cable subscriber has paid for basic cable in his home. Nickelodeon is paid for by the cable system and that cable operator pays us, Warner-Amex, for the Nickelodeon service that we provide him via satellite.

Because children's television is a concern of mine, it is especially gratifying that the week of March 13th has been declared "National Children and Television Week." I congratulate you, the rest of the U.S. Congress and President Reagan for focusing on an issue of vital importance to our Nation. It will heighten the consciousness of people everywhere to the needs of our kids.

Children watch 28 hours of television a week, averaging 4 hours a day. In households with cable viewing levels are even higher. Television viewing is the No. 1 major activity among American children. Cable recognizes the young people as an audience worth cultivating by providing over 158 hours per week of children's programing. With the debut of the Disney Channel on April 8, this total number of hours jumps to 170 hours per week. Nickelodeon's 91 hours per week represents more than half of that total.

Nickelodeon is constantly experimenting with new formats which break with traditional television. There is nothing on Nickelodeon that could be defined as violent, or which contains stereotypical representations.

Stimulated by a recent ACT study which decried the lack of positive role models on television, we commissioned our own research. Following the ACT research format, our analysis revealed that Nickelodeon to have the highest number of positive characterizations of women, blacks, and other minority and ethnic groups.

Nickelodeon's program is age specific, falling into five main groups—preschool, elementary, subteen, and programs that kids can enjoy along with their parents.

Pinwheel for preschool children emphasizes youngsters's delight in discovery and fantasy.

Against the Odds, a biography series hosted by Bill Bixby, profiles the lives of men and women who have had a profound effect on society.

Reggie Jackson's World of Sports takes viewers around the world where they can see young athletes just like themselves striving for excellence.

Standby . . . Lights! Camera! Action!, hosted by Leonard Nimoy, provides a rare opportunity for young and old to sample the method behind the magic of how movies are made.

The highly acclaimed You Can't Do That on Television uses fast-moving, sometimes outrageous humor to make a point about drugs, junk food and other issues of importance to kids and parents alike.

Livewire, hosted by noted humorist and author Fred Newman, is a variety talk show for teenagers, featuring guest performances and appearances by celebrities who answer questions about the problems and concerns of young people.

Kids' Writes is a critically acclaimed show based on the actual writings of young viewer-poems, letters, stories and songs acted out by an improv group.

This fall, Nickelodeon is bringing Mr. Wizard and his famous laboratory back to television. In a brandnew series, Mr. Wizard will explain the magic and mystery of everyday living for a whole new generation.

In 1981, Nickelodeon was endorsed by the National Education Association. In 1982, the NEA once again honored the entire channel with a special award for the "advancement of learning through broadcasting." The National PTA Board of Directors gave Nickelodeon a special recommendation, the first time that organization had ever recognized TV for its service to young people. In addition, Action For Children's Television has recognized the channel for its encouragement of program diversity.

Nickelodeon is doing what cable was designed to do by offering more options, more participation and more programing suited to individual needs. We are showing people that they are both competent and respected.

Thank you, Mr. Chairman.

STATEMENT OF PEGGY CHARREN

Ms. CHARREN. For 15 years, ACT's strategy to improve children's television has been to advocate: (1) an increase in the amount of programing for children; (2) scheduling of children's programs throughout the week; and (3) increased diversity in programing geared to young audiences.

While we present annual awards to particularly innovative children's series, ACT has never labeled any programs as the best, the worst, the most objectionable, or the most violent. ACT has disagreed again and again with this approach to TV reform. We do not want to become television's inspector general. Because of our strong belief in the importance of program choice, ACT has vigorously opposed the New Right's efforts to control television through program hit lists and other forms of censorship.

ACT commends Congress for designating this week as National Children and Television Week. Still we recognize only too well that this week is no time to celebrate the state of children's television.

Why has program choice for young people grown steadily worse during the past 2 years?

Why, with the removal of Captain Kangaroo is there no longer a single daily or even weekly children's program on commercial network TV Monday through Friday?

Because TV self-regulation by the dictates of the marketplace can never result in adequate broadcast service to young audiences. The Nation's young people simply don't represent a strong enough buying power to inspire the commercial TV industry to design and air, purely out of economic self-interest, sufficient programing for young people.

I would like to point out that that 2- to 11-year-old market that commercial television talks about is filled with discrete smaller audiences of children, a fact that Nickelodeon recognizes so nicely.

Why am I here today? I am here because I believe, like most people, that television programing is a vitally important socializer of young children and that young people can and will be engaged, challenged, and educated by television programs geared to their special needs and interests.

Programs that teach them about a diversity of places, faces, and ideas which their own lives do not expose them to. I believe that broadcasters know how to get such programing on the air. They don't only because programing for children does not maximize profits.

I am here today because I believe that Congress has a responsibility to improve children's experience with television, not by regulating program content, but by exercising its role as overseer and legislating in the public interest.

I, therefore, offer Congress the following recommendations for National Children and Television Week:

First, Congress should reaffirm the statutory requirement that broadcasters operate in the public interest.

Cable and the other new video technologies are by no means sufficiently widespread in this country to put an end to the concept of the broadcast spectrum as a limited public resource. Nickelodeon comes only to homes who pay for basic cable service.

Second, Congress should, as part of its oversight responsibility in the telecommunications area, recommend to the Federal Communications Commission that it adopt stronger guidelines for children's television programing and advertising.

With the recent disappearance of the NAB TV Code, children are at the mercy of the marketplace as they have not been in years. FCC guidelines should address the amount of programing and advertising designed for children, not its content. There is a precedent for this with the processing guidelines relating to news and public affairs at the TV stations which do indeed recommend minimum percentages. It is a hard number to come by, but it is not an impossible problem.

Third, Congress should retain the existing statutory language in section 5 of the Federal Trade Commission Act, which prohibits unfair and deceptive acts or practices in or affecting commerce.

ACT believes that the vigorous authority and jurisdiction of the FTC, as guaranteed by section 5, are essential to the widely supported principle of consumer protection, to the promotion of fair market competition, which is the problem we were addressing before about programing, and specifically to the protection of children from unfair and deceptive commercial practices targeted to them on television.

Fourth, Congress should encourage the enforcement of the Equal Employment Opportunity Act to bring more minorities and women into decisionmaking positions in the television industry, which in turn will help increase program diversity.

As part of National Children and Television Week, ACT has released yesterday a new handbook entitled Fighting TV Stereotypes. I would like to submit that for the record.

Mr. SWIFT. Without objection, it will be made part of the record.

Ms. CHARREN. As one step toward trying to remedy this problem, ACT yesterday filed at the FCC specific recommendations about amending form 395, an employment report filed annually at the Commission by broadcasters.

Fifth, Congress should insure that any national cable legislation guarantees sufficient public access channels and prohibits censorship by any government agency.

Only about one-third of all American TV households have cable television. Far fewer have cable systems that provide access channels. Public access, community access, and leased access channels are in the public interest, and it is up to Congress to see that they are guaranteed. It is also up to Congress to insure that cable television is protected from local or national censorship. ACT recommends that all cable companies be required by law to provide lockboxes free of charge to those subscribers who want them. That is to preclude local censorship.

Sixth, Congress should support increased funding for public broadcasting which provides an important noncommercial programing alternative for children. We saw a nifty example of that with an earlier comment.

ACT does not share FCC Chairman Fowler's opinion that public broadcasting should shoulder the full responsibility for children's television programing, but because public broadcasting needs more Federal support, ACT recommends that Congress vote the Corporation for Public Broadcasting an additional $40 million for programs geared to young audiences. Short of that, I notice that Representative Dingell has a really nifty solution for increasing PBS's budget.

I would like to thank this subcommittee for providing me with an opportunity to offer these six recommendations for congressional action. I was delighted to hear this morning about the en banc meeting that the FCC is going to schedule.

We are pleased that they are finally going to take action on ACT's petition from 1970, and we assume that our lawsuit had nothing to do with that. We are pleased by the temporary commission that is proposed by Commissioner Rivera and support that idea.

And we are delighted with these hearings, not only because of the opportunity to address these significant issues, but because we have here a room full of the players in the children's television public policy game. I have not seen most of these people since the new administration came into power, and we think that it is a good sign that we are all here together again.

[Testimony resumes on p. 111.]

[Ms. Charren's prepared statement and attachments follow:]

PREPARED STATEMENT OF PEGGY CHARREN, PRESIDENT, ACTION FOR CHILDREN'S TELEVISION

I am Peggy Charren, president of Action for Children's Television. ACT is a national grassroots organization, headquartered in Newtonville, Massachusetts, that works to encourage diversity in children's television and to eliminate commercial abuses targeted to children. ACT was begun in 1968 by a group of parents, teachers, physicians, and media professionals who were brought together by a common concern for children and how they are affected by what they see on TV. Today, ACT has 20,000 dues-paying members throughout the United States and is supported in its goals by the ACT Contacts, 100 volunteers who speak out for ACT in every state, and by the ACT Coalition, a network of 150 organizations including the American Academy of Pediatrics, the NAACP, and the United Steel Workers of America, representing a total membership of 60 million.

For fifteen years, ACT's strategy to improve children's television has been to advocate: 1) increased age-specific programming; 2) scheduling of children's programs throughout the week; and 3) increased diversity in programming geared to young audiences. While we present annual awards to particularly innovative children's series, ACT has never labeled any programs as the "best," the "worst," the "most objectionable," or even the "most violent." ACT has disagreed again and again with this approach to TV reform; we do not want to become television's Inspector General. Because of our strong belief in the importance of program choice, ACT has vigorously opposed the New Right's efforts to control television through program "hit lists" and other forms of censorship.

ACT commends Congress for designating this week as National Children and Television Week. Still, we recognize only too well that this week is no time to celebrate the state of children's television. It is a time to bring to the nation's attention, and to the attention of Congress, the ever-worsening service that children have been receiving from broadcasters during the past two years. A close look during this special week at the problems surrounding children's television can only highlight the TV industry's shameful neglect of the child audience during the other 51 weeks of the year.

Why has program choice for young people grown steadily worse during the past two years? Why, with the removal of "Captain Kangaroo," is there no longer a single daily or even weekly children's program on commercial network TV Monday through Friday? Why have nationally acclaimed series such as CBS's "30 Minutes," ABC's "Animals Animals Animals," and NBC's "Special Treat" been cancelled? Why is nearly half of the Saturday morning cartoon lineup on all three commercial networks_produced by one animation house, Hanna-Barbera? Why do most commercial broadcasters feed children a starvation diet of televised comic books for a few hours each weekend...and then brag about their service to young audiences?

Why? Because TV industry self-regulation by the dictates of the marketplace and the bottom line can never, never result in adequate broadcaster service to young audiences. The nation's young people simply don't represent a strong enough buying power to inspire the commercial TV industry to design and air, purely out of economic self-interest, sufficient programming for young people.

And economic self-interest is the name of the game in commercial television, just as it is in every business. Former FCC Chairman Charles Ferris, although a great believer in deregulation of the telecommunications industry, said it best when he commented in 1980 that "the marketplace forces of the television industry as it is presently structured fail when you apply them to children."

What does this mean? That we must all sit back and watch while television, the most creative and informational entertainment medium we have, ignores children's needs and dulls their intelligence and curiosity with endless cartoons? That we who care about improving children's experiences with television must content ourselves with research on TV's effects and speeches about parental responsibility for children's viewing habits?

That is not why I am here today. I am here because I believe, like most people, that television programming is a vitally important socializer of young children and that young people can and will be engaged, challenged, and educated by television programs geared to their special needs and interests -- programs that teach them about a diversity of places, faces, and ideas to which their own lives cannot expose them. I believe that broadcasters know how to get such programming on the air; they don't only because programming for children does not maximize profits.

I am here today because I believe that Congress has a responsibility to improve children's experiences with television -- not by regulating program content, but by exercising its role as overseer and legislating in the public interest.

ACT therefore offers Congress the following recommendations for National Children and Television Week:

1. Congress should reaffirm the statutory requirement that broadcasters operate "in the public interest."

Cable and the other new video technologies are by no means sufficiently widespread in this country to put an end to the concept of the broadcast spectrum as a limited public resource. Broadcasters are obligated to operate "in the public interest, convenience, and necessity," and children are an important segment of the public.

2. Congress should, as part of its oversight responsibility in the telecommunications area, recommend to the Federal Communications Commission that it adopt stronger guidelines for children's television programming and advertising.

With the recent disappearance of the National Association of Broadcasters Television Code, one of the few instruments of industry self-regulation that did make a difference, children are at the mercy of the marketplace as they have not been in years. FCC guidelines should address the amount of programming and advertising designed for children, not its content.

3. Congress should retain the existing statutory language in Section 5 of the Federal Trade Commission Act, which prohibits "unfair and deceptive acts or practices in or affecting commerce."

ACT believes that the vigorous authority and jurisdiction of the FTC, as guaranteed by Section 5, are essential to the widely supported principle of consumer protection, to the promotion of fair market competition, and, specifically, to the protection of children from unfair and deceptive commercial practices targeted to them on television.

4. Congress should encourage the enforcement of the Equal Employment Opportunity Act to bring more minorities and women into decision-making positions in the television industry, which in turn will help increase program diversity.

As part of National Children and Television Week, ACT has released a new handbook entitled Fighting TV Stereotypes. One of the important points made in this publication is that television stereotypes and underrepresents women and minorities in part because so few females and people of color are involved in making television programming decisions. As one step toward trying to remedy this problem, ACT yesterday filed at the FCC specific recommendations about amending Form 395, an employment report filed annually at the Commission by broadcasters.

5. Congress should ensure that any national cable legislation guarantees sufficient public access channels and prohibits censorship by any government agency.

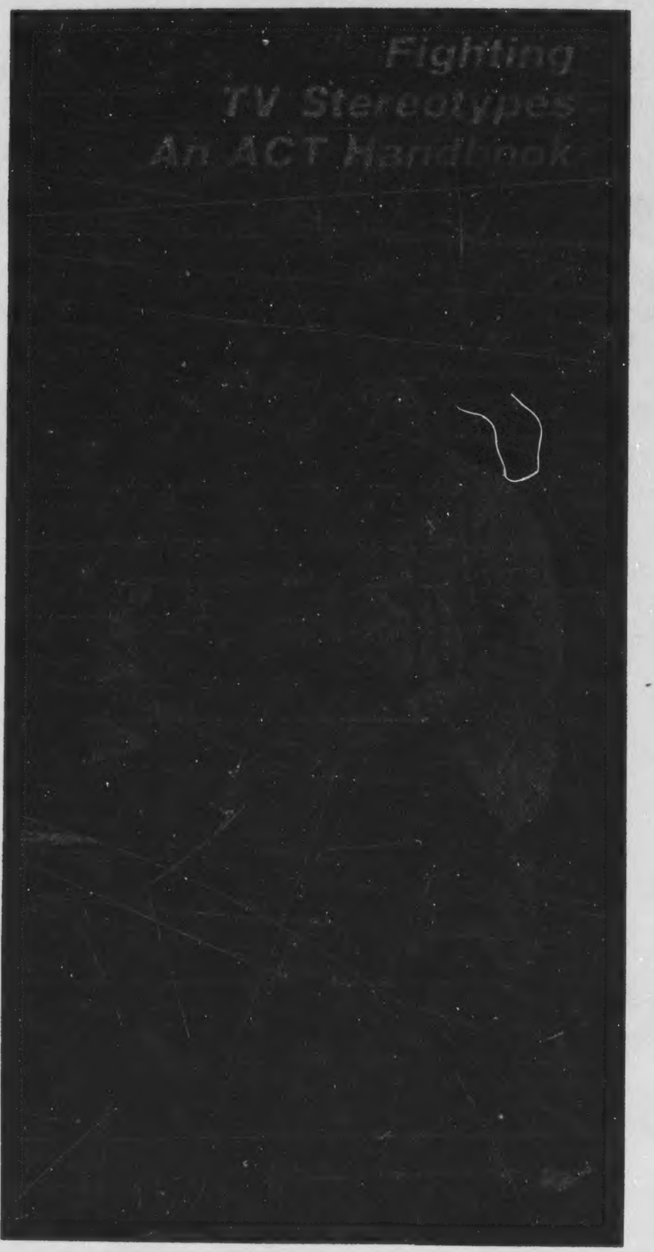
Only about one third of all American TV households have cable television; far fewer have cable systems that provide access channels. Public access programming is the most exciting aspect of cable television, and the one that promises to distinguish cable from traditional broadcast TV, because it offers members of the community a chance to make their own programming. Public access, community access, and leased access channels are in the public interest, and it is up to Congress to see that they are guaranteed. It is also up to Congress to ensure that cable television is protected from local or national censorship. ACT recommends that all cable companies be required by law to provide lock-boxes free of charge to those subscribers who want them. Let each family do its own censoring with a lock-box; cable television is too important a vehicle of free speech to be subjected to the risk of censorship on any level.

6. Congress should support increased funding for public broadcasting, which provides an important noncommercial programming alternative for children.

ACT does not share FCC Chairman Mark Fowler's opinion that public broadcasting should shoulder the full responsibility for children's television programming.

Public television fills one or at most two channels in most communities, and it has too many responsibilities to too many different constituencies to become primarily a children's service, in order to let commercial broadcasters "off the hook." But public television and radio have provided young children and adolescents with some of the most thoughtful, exciting, sensitive, and racially balanced programming of the past decade and can continue to offer these media alternatives, assuming public broadcasting is given more funding. The Corporation for Public Broadcasting has recently allocated six million dollars for new children's TV programming; this money, however, will support only 26 one-hour episodes of a weekly series. Because public broadcasting needs more federal support, ACT recommends that Congress vote the Corporation for Public Broadcasting an additional 40 million dollars for programs geared to young audiences.

I would like to thank this Subcommittee for providing me with an opportunity to offer these six recommendations for Congressional action. I cannot emphasize enough the importance of your involvement in the issue of children and television. You would not have called these hearings today if you did not recognize that television could be doing much more to enrich the lives of children and young adolescents. I hope you will agree that Congress has a vital role to play in improving children's experiences with television. ACT needs your support; children need your help.



Fighting
TV Stereotypes
An ACT Handbook

Cover photo: [illegible]
A Martin Tahse Production from ABC Afterschool Special

Action for Children's Television (ACT) is a national nonprofit child advocacy group working to encourage diversity in children's television and to eliminate commercial abuses targeted to children. ACT initiates legal reform and promotes public awareness of issues relating to children's television through public education campaigns, publications, national conferences, and speaking engagements. Founded in 1968, ACT has more than 20,000 members across the country and the support of major organizations concerned with children.

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Fighting TV Stereotypes An ACT Handbook

The "scalp-hunting Indian" . . . the "Mexican bandit" . . . the "crotchety old man" . . . the "buxom black mama" . . . the "inscrutable Oriental" . . . the "helpless female" . . . all images that are now part of a more prejudiced past, right? Wrong. Minorities and women have been protesting these tired stereotypes for years. Yet they're all still there in living color on the TV screen, teaching children lessons about the world that countless speeches about racial harmony and sexual equality could scarcely correct.

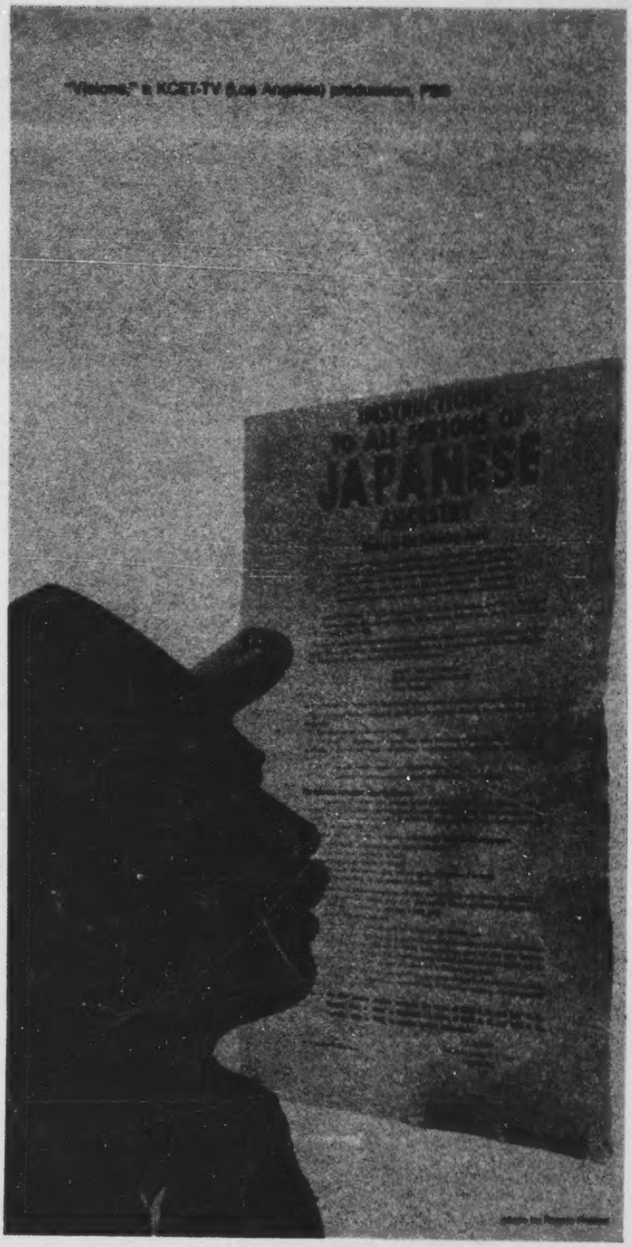
If television is a window on the world, it is the only window through which many children can see people who are different from themselves: people of other races, religions, or ethnic heritages, people with different accents. Yet most television, especially commercial TV, closes the window on diversity.

What kind of message is TV sending by leaving those who are "different" out of the picture? What does it teach the young Chicano if the Hispanic characters on television are most often criminals? Equally important, what does it teach the young white child about Hispanics—especially if he has no personal contact with them to help him form his own opinions?

Working to erase stereotypes and encourage positive role models on children's TV has long been a goal at Action for Children's Television (ACT). Three years after its inception in 1968, ACT commissioned the first of an ongoing series of studies of sex roles and racial and ethnic portrayals in children's programs and commercials. ACT has organized a number of workshops and symposia on TV role models, inviting producers, researchers, broadcasters, educators, advertisers, and public policy makers to examine the kinds of examples set on children's TV. And several ACT publications—*Promise and Performance: Children with Special Needs* and *TV & Teens* among them—have zeroed in on the problem of stereotyping. Many of the quotes in this handbook come from ACT's conferences and publications.

Television can provide more positive role models and fewer negative stereotypes. This handbook outlines how it could, and why it must.

ACT is grateful for the support of the Foundation for Character Education in making *Fighting TV Stereotypes* possible.



"Visions," a KCET-TV (Los Angeles) production, PBS

INSTRUCTIONS
TO ALL PERSONS OF
JAPANESE
ANCESTRY

Why ACT Is Concerned

When I was growing up watching television, there were only two black children on the screen—Buckwheat and Farina on "The Little Rascals." We didn't have the reinforcement of "Leave It to Beaver" or any of the other programs that showed warm family lives for young white kids.
—Robert L. Johnson, Black Entertainment Television

Television has come a long way since the days when "Amos and Andy" gave us some of the only black faces on the screen, when we dreamed of Jeannie and father knew best. Children today can watch shows like "Sesame Street," where little Cuban boys join hands with little Vietnamese girls to sing about numbers and ABCs. But there are more than enough programs—and commercials—on TV that counteract the effectiveness of such shows. Racial minorities, women, handicapped people, and the elderly are all underrepresented on children's television. If they are shown at all, they are too often portrayed in a stereotyped manner. What's more, a whole new generation is getting a skewed picture of the world from syndicated reruns and recycled movies that condone bigotry. And young people are spending 26 hours a week, on the average, in front of the TV, absorbing this cockeyed view.

How distorted is the TV picture? The children speak for themselves.

- "I think they are killers to Americans. Indians wear war paint." "Indians would be like us if they weren't dark, and they talk different. Sometimes they're like savages." —3rd and 4th graders
- "They're usually dopers, punks, and bums. I mean, they never show the ordinary average everyday Mexican teenager." — 16-year-old
- "I like to watch 'The Waltons' because I like to watch John Boy who is smart in school, he writes poetry, he tries hard to get his ideas across and he's going to college. I like to watch J.J. He's hip, he raps, he's funny, he gets bad grades in school." —teenage girl

At some point, the child is going to say, "Where do I fit into this society? The only time I see myself is when I make people laugh, or if there's a documentary about crime in the streets. But as far as seeing myself as a dress designer or a city official, it's just not there."
—Collette Wood, NAACP, Beverly Hills/Hollywood branch

Of course, television is not the only medium influencing children's perceptions of reality, and much of what young people watch is intended as fantasy. But children watch TV early and often, and from their viewing they take away a sense of the social order that colors their outlook on life.

Parents and teachers can help offset TV's twisted images, but opinions that are formed in early viewing years stay with children. As National Indian Youth Council Director Gerald Wilkinson observes, "Indian young people will act out not what their parents and grandparents say is Indian, but what the subtleties of TV dictate to be Indian."

By rarely treating girls and minorities with respect, television teaches them that they really don't matter. And it teaches children in the white mainstream that people who are "different" just don't count. Worse still, by exporting American programming abroad, we are shaping the way billions of people around the world see us—and the way they see themselves.

4A

What the Research Says

Television, to be blunt about it, is basically a medium with a mind closed to the swiftly moving currents of tomorrow. The networks have erected an electronic wall around the status quo.
—Jack Gould, former columnist, The New York Times

All television is educational TV to young viewers, giving them an understanding of the way people should be treated. Young people are watching television at all hours of the day and night, not just during the Saturday morning cartoon blitz. Nielsen statistics reveal that children aged six to 11 do fully 30% of their TV viewing during so-called prime-time hours.

How does TV portray the elderly, racial minorities, and women? According to Michigan State University Professor Bradley S. Greenberg's *Life on Television*, the elderly are scarce on the small screen:

- Only 3% of all characters are in the 65-and-over group; a disproportionate number of these are male.

The 1982 National Institute of Mental Health report, *Television and Behavior*, reviewed a decade of research on television, finding:

- Men outnumber women 3 to 1. TV women are more passive and less achievement-oriented than men; some 70% of the women on TV do not hold jobs outside the home (this at a time when 53.1% of all American women have joined the labor force).
- Blacks and Hispanics are cast mainly in situation comedies, and even then only in a very few shows. Both groups are more likely to be portrayed as unemployed, or in unskilled jobs.

A 1981 study by Brigham Young University researchers showed that the proportional representation of minorities in TV comedies and dramas has actually *declined* over the last decade. Yet minorities are the fastest growing segment of the U.S. population. Why are so many of them all but invisible on TV?

Came the revolution. And went the revolution. And Saturday morning children's programming on the three commercial networks is pretty much back at ground zero, improved only by a few hard-won cosmetic changes.
—Tom Shales, TV critic, The Washington Post

If prime-time TV slights women and minorities, children's television offers an even more slanted view of society. In *Representations of Life on Children's Television*, Boston University Professor F. Earle Barcus concluded that in commercial programming specifically designed for children there are fewer minorities and females, and more stereotypes about them, than in adult television. The Barcus study, conducted for ACT in 1981, found that:

- Out of a total of 1145 characters in the programs studied, only 22% were female. They were portrayed as younger, more dependent, and less active than males.
- Only 3.7% of all characters were black, 3.1% were Hispanic, and 0.8% were Asian; one American Indian appeared. (By contrast, the latest census counted 11.7% blacks, 6.4% Hispanics, 1.5% Asians, and 0.6% Native Americans among 226.5 million Americans.)
- Of all characters with speaking parts, 57.5% were white, and 33.8% were animals, robots, or other non-humans.

When an animal is more likely than a black to have a speaking role, it's time to take a closer look at the television our children are watching.

"Hot Fudge," a WXYZ-TV (Detroit) production, syndicated by Lexington Broadcast Services

What's Wrong with these Pictures?

In parts of the country where there are few Chicanos, people see "Chico and the Man" and think this is what we are really like. In one of the first episodes, the man says to Chico, "Why don't you go back to Mexico and take your flies with you?" I know they are trying to show prejudice, but at the same time there are people sitting at home thinking, "Yeah, they ought to go back to Mexico and take their flies with them."

—Dan Chavez, Chicano Coalition of Los Angeles

National Urban League Director Whitney Young once cited a scene on network television that epitomizes TV's exclusion of blacks. "I don't know how many of you know 125th Street in Harlem," Young said, "but it takes real genius to shoot a scene from 125th Street in Harlem and have nothing but white people in it."

An isolated case of TV's failure to bring minorities into the picture? It hardly seems so. For unless they are specifically written into a script, minorities are unlikely to appear onscreen. But fair representation on TV isn't just a matter of counting black vs. white characters. It's also a question of *how* minorities and women are portrayed—as the butt of jokes or as useful human beings, in segregated groups or as an integral part of society, in lead roles or as subservient sidekicks.

Producers of films and TV that blatantly parade stereotypes have defended their creations by saying that white people are depicted in degrading situations also. That's true, but for every bad white image, there are ten good ones to shift the balance. Whereas a single caricature of a white person is accepted as an exaggerated truth, a stereotype is accepted as the whole and complete truth about all Asians.

—Filmmaker Irvin Paik

To show all minorities or women as perfect, saintly characters would be as much a disservice to children as to paint them as all bad. But when the same characteristics are attributed over and over again to any group—gays, the elderly, the handicapped—TV is reinforcing stereotypes:

- The black players on a cartoon basketball team get lost in the jungle and can't figure out an escape route . . . until they are saved by their white manager. A crucial match begins, and the white rivals are slaughtering the black team. It's clear the white team is cheating, but it takes a dog to set things straight for a black team victory.
- Her body bionically reconstructed, the pretty heroine returns to her home town and decides to give up tennis and become a teacher. Still, she puts her superhuman skills to good use around the house: scrubbing floors, vacuuming, and washing windows.
- Six Arab assassins are the quarry of the three beautiful detectives. As the evil Arabs plot to kill scores of innocent people, they leer at a belly dancer and shovel food into their mouths with their hands. When the scheme fails and the Arabs are apprehended, one of their captors sneers, "You ain't so tough . . . you camel eaters!"

Weeding out stereotypes can be tough, especially since there's a danger that even images meant as positive can, with overuse, themselves become stereotypes. The granny on a motorcycle, the supermom/brainy executive, the Asian computer whiz—these generalizations are also misleading. Replacing old stereotypes with new clichés is no remedy.

"The Steeler and the Pittsburgh Kid," a Jenner-Wallach production in association with Comworld Productions, NBC Project Peacock

6A

What about the Ads?

Whether we like it or not, television influences the thinking of children. We know we cannot initiate a national karate attack on the tube. We therefore must wage an intensive effort to improve significantly television's portrayal of minority-group experiences in this country.
—Professor Charles W. Cheng, UCLA Graduate School of Education & Marsha Hirano-Nakanishi, Institute for Responsive Education

Ideally, there should be no advertising on children's television. Young people simply are not sophisticated enough viewers to be able to separate fact from advertising fiction. But as long as ads do appear on commercial children's television, an effort should at least be made to avoid perpetuating stereotypes. Children see nine and a half minutes of commercials for each Saturday morning cartoon hour, and more than 25,000 30-second messages a year, the impact of which can hardly be dismissed.

Marketing surveys have at last begun to convince advertisers of the wisdom of appealing to minority audiences. As a result, children are likely to see more minorities *between* the programs than *on* them. Money talks; advertisers have listened. Still, the commercials have a long way to go.

The stereotypes are very much with us . . . . Old people are still constipated, can't sleep, their dentures don't stick, and they're experts on remedies for aches and pains.
—Eva Skinner, National Media Watch Committee, Gray Panthers

In the world of commercials, boys play with toy trucks and racing cars. Girls play with makeup, dolls, and miniature household appliances. Moms offer snacks to the gang; dads get out and toss the football around. If women have careers at all, they're mere diversions from their kitchens and their men: "I can bring home the bacon, fry it up in a pan, and never let you forget you're a man 'cause I'm a woman."

How constructive are these advertising stereotypes?

- Demonstrating the ease of operating the family's new dishwasher, the little girl says to her male friend, "See how hard I work for you!"
- The modern-day stereotypical Chinese launderer no longer says, "No tickee, no washee." Instead he tries to convince his customers that an "ancient Chinese secret" is the reason for their clothes' brightness as his wife stands knowingly in the background, holding a box of water softener.

Sexism, racism, and ageism emerge in more subtle ways, as well. Women may be on camera, displaying the product, but the voice of authority convincing consumers to buy it is usually male—90.6% of the time, according to one Screen Actors Guild study. Blacks are given fewer speaking roles than whites, and they are usually the ones being instructed—more often than not by a white man—in the right product to buy. Moreover, a 1981 Amherst College study points out that most "integrated" ads are simply spliced-together scenes of separate black groups and white groups.

Even public service announcements can have underlying messages. Harvard University's Dr. Chester Pierce cites a PSA that subtly underscores the image of blacks as immature, less serious. A group of schoolchildren recite the virtues of eye examinations: they help you read more, they can help you improve your grades. When it's the black girl's turn, she announces that eye tests are "fun." On its own, a harmless statement; combined with other TV stereotypes, not so innocuous.

"The Year of the Dragon," a Young People's Special, produced and syndicated by Multimedia Program Productions

7A

Who Runs the Show?

The world of telecommunications continues to be predominantly white, as reflected by ownership and control of the media as well as in the programming content. . . . The failure of television to reflect the racial, cultural, and ethnic pluralism and diversity that characterizes this country today is a tragic loss.
—Marble Harrington-Reagon, National Council of Negro Women

The TV industry points to its hiring record with pride: FCC statistics released in 1982 show that women made up 34.7% of all employees in broadcast TV and 34.4% in cable. Minorities held 16.9% of all jobs in broadcast TV and 13.9% in cable.

Yet a closer look at the makeup of the TV labor force reveals that women and minorities are rarely seen where it counts: in the boardroom. They are, to use the U.S. Civil Rights Commission's term, mere window dressing on the set. Office and clerical duties are still considered women's work, with women holding 85.8% of all such jobs in commercial and public television, and 91.6% in cable. And while the FCC puts the number of broadcast "officials and managers" at 9.1% minority and 26.8% female, these figures mask the true picture about who makes the decisions in the television industry. For included in this top category are not just general managers and program directors—who tend to be white males—but also many of those with no real say in station policy, such as promotion directors and research directors (who are often minorities or females).

This employment imbalance is perhaps a natural consequence of the pattern of ownership of TV stations across the country:

- Of the 1042 broadcast stations operating in the U.S., only 18 are minority-owned.
- A 1982 survey of 288 broadcast stations found that women were principal owners of only eight.
- Only 20 cable companies, representing 45 to 50 of the country's 4,700 cable franchises, are minority-owned.

Television *. . .* ***has a responsibility—and a need—to find those potential Lonne Elders and Alex Haleys, to discover tomorrow's Lorraine Hansberrys.***
—TV writer Len Riley

Minorities and women are even more scarce at the creative end of the TV structure. Research by the Black Anti-Defamation Coalition reveals that the average black TV viewer assumes that any show with a largely black cast is written, directed, and produced by blacks, and that blacks are reaping the profits. That is hardly ever the case. In 1980, the Writers Guild of America, West reported 1,540 members working on a weekly basis in TV. How many were black? Four.

For the most part, the TV business runs on the buddy system, making it difficult for those without contacts in the "old boy network" to get a foot in the door. Some who have broken through the formidable barriers complain that they aren't given creative control, that established white writers are called in after minorities submit story ideas.

That is not to say that no one but a Native American can write about the Indian experience, or that only the elderly should produce programs focusing on aging. But the more input minorities and women have, the more accurate TV's view of the world will become—not just in entertainment, but in the news, where what gets reported, and how, is often determined by people who lack sensitivity to minority issues.

"Freestyle," a KCET-TV (Los Angeles) production, PBS

The PBS Alternative

You can't turn the world around in a half-hour TV series. But you can make it more difficult for children to maintain stereotypic notions. Once you've been exposed to a variety of people within a group, it's hard to continue saying, "They're all alike."
—Yanna Kroyt Brandt, executive producer, "Vegetable Soup"

When television is good, it can be very, very good, encouraging racial equality, presenting women in leadership roles, showing gays, the elderly, and handicapped people as valuable members of society.

The Public Broadcasting Service has consistently led the way in fostering positive role models for children. While programming on public TV has its faults, and minorities and women are still underrepresented both onscreen and behind the scenes, PBS has come closest to television's most noble goal: serving the public interest. Few who compare programs like those noted below with those on the commercial networks could quibble with the conclusion of the Carnegie Commission on the Future of Public Broadcasting: "Public television is capable of becoming the clearest expression of American diversity and of excellence within diversity."

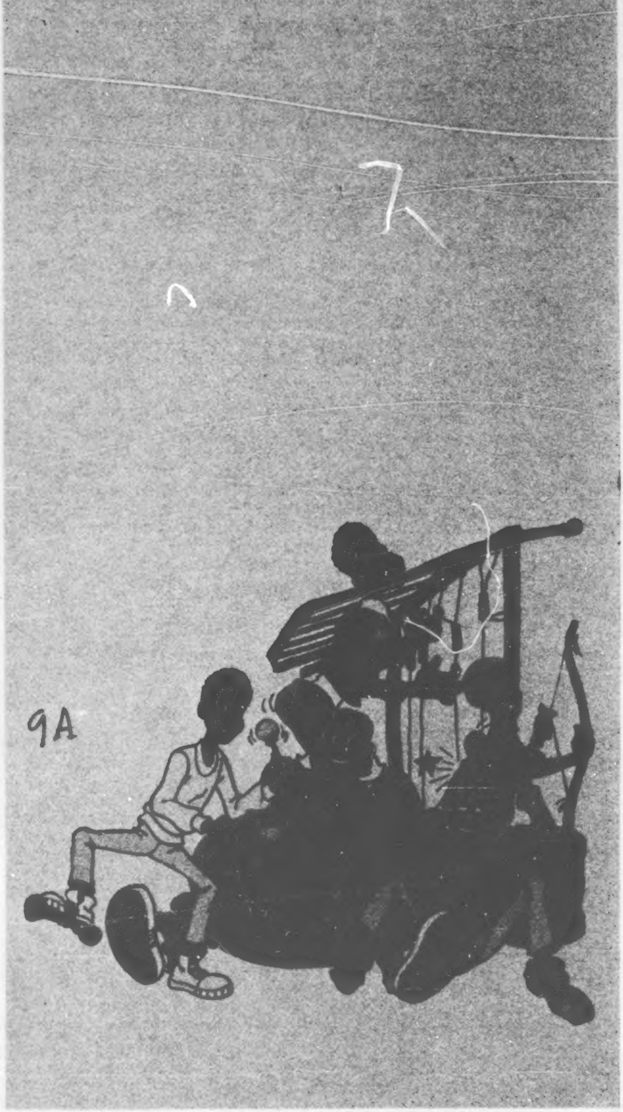
- Children with handicaps and those without have both profited from positive images of the disabled in shows like "Feeling Free" and Mister Rogers's "I Am, I Can, I Will" series. PBS's "Rainbow's End" was a pioneering effort to teach basic reading and language skills to hearing-impaired youth.
- "The Righteous Apples," a "sitcom with a message," takes on sensitive topics like racial violence without suggesting that such issues can be resolved in the space of a half hour.
- "Freestyle," focusing on changing roles of women and men, emphasized nontraditional careers for both sexes and explored the consequences of stereotypical thinking.

PBS also deserves praise as a major showcase for the many series produced under the Emergency School Assistance Act (ESAA) TV project, a federally financed program to combat racism. Although the ESAA project is no longer in effect, the series are still being aired, and the National Captioning Institute is adding closed captions for the hearing-impaired, making them even more valuable. Some examples:

- "Bean Sprouts" illustrates the unique challenges of growing up in San Francisco's Chinatown through the eyes of an immigrant boy.
- Teenagers in a strong and supportive middle-class black family learn difficult lessons about responsibility and independence in "Up and Coming."
- "Carrascolendas" and "Villa Allegre" entertain in two languages through music, comedy, and dance.
- School desegregation is discussed by those it most affects in "As We See It," a series researched and written by high schoolers.

Girls and boys of all backgrounds have benefited from PBS's commitment to cultural diversity. Unfortunately, federal funds, crucial in keeping public television alive, have been slashed. And the administration threatens to cut government support even further. So the outlook for continued excellence in public television programming for children is cloudy indeed.

"The New Fat Albert Show," a Filmation Studios production, CBS



9A

More Bright Spots

When programming—along with employment—at least achieves the same parity in diversity as is reflected in the total population, we will have reached the best of all possible worlds: a situation which argues for no special attention to minority programming. That time, unfortunately, is somewhere in the future.
—Janet Dewart, former director of Specialized Audience Programs, National Public Radio

Public television isn't the only place where positive minority images may be found, nor should PBS be solely responsible for all socially relevant programming. From time to time programs appear on commercial television that do more than just line corporate coffers. When they appear, they stand out:

- "The New Fat Albert Show" on CBS gets out important messages about issues like anti-Semitism.
- NBC's "Fame" shows teens of varied ethnic backgrounds performing and studying together and working out their differences.
- A nutrition spot called "Beans and Rice" and a series of brief lessons in urban self-reliance called "Willie Survive" are two commendable public service efforts that appear in ABC's Saturday morning lineup.
- A number of national children's specials have confronted minority issues sensitively. ABC's Afterschool Specials, which are closed captioned, have focused on racial strife ("The Color of Friendship"), blindness ("Blind Sunday"), and other serious themes. Notable syndicated specials include "Joshua's Confusion," from Multimedia, contrasting old ways with new through the eyes of an Amish boy, and "Loser Take All," from Capital Cities, about competition between two youths, one white, one Chicano.
- In the mid-'70s "Yut, Yee, Sahm, Here We Come" became the first locally produced bilingual series. Produced by San Francisco's Chinese community and aired on KPIX-TV, it introduced children to the positive aspects of bicultural community life.

You shouldn't put diversity on television because it's right . . . you should put it on because it's good business. People want to see themselves, to see the people around them on television. They want television to broaden their world.
—Actor LeVar Burton

Commercial broadcasters defend their programming decisions by maintaining that they must serve too broad an audience to cater to special interest groups. But good programming cuts across all boundaries—color, sex, and ethnicity. After all, it's not only doctors who watch programs with a hospital theme. TV viewers of all backgrounds will tune in to well-made shows that focus on minorities or that showcase minority talent.

Occasional specials about race relations or feminism or elderly rights are fine, but they're simply not enough. Children need to watch news that better represents minority concerns, cartoons that reflect all the colors of the human rainbow, and live-action programs that enhance their lives. What's needed is a commitment to diversity in TV programming on a *regular* basis—locally as well as nationally—and to the time it takes for such programming to build an audience.

"My Father Sun-Sun Johnson," Learning Corporation of America–Canadian Broadcasting Corporation co-production, Canada

10A

Other Technologies

There are a lot of opportunities for minorities to take part in cable, low-power television. . ., and other technologies, if people know and work hard for them. The powers that be are not going to give them away.
—Will Horton, Minorities in Cable and New Technologies

With cable TV getting off the ground, there is reason to hope that children's television of the future will do a better job of putting diversity into programming. That won't happen if cable sticks to the same old formulas that dictate programming to the lowest common denominator. But there are signs of progress, like these cable initiatives:

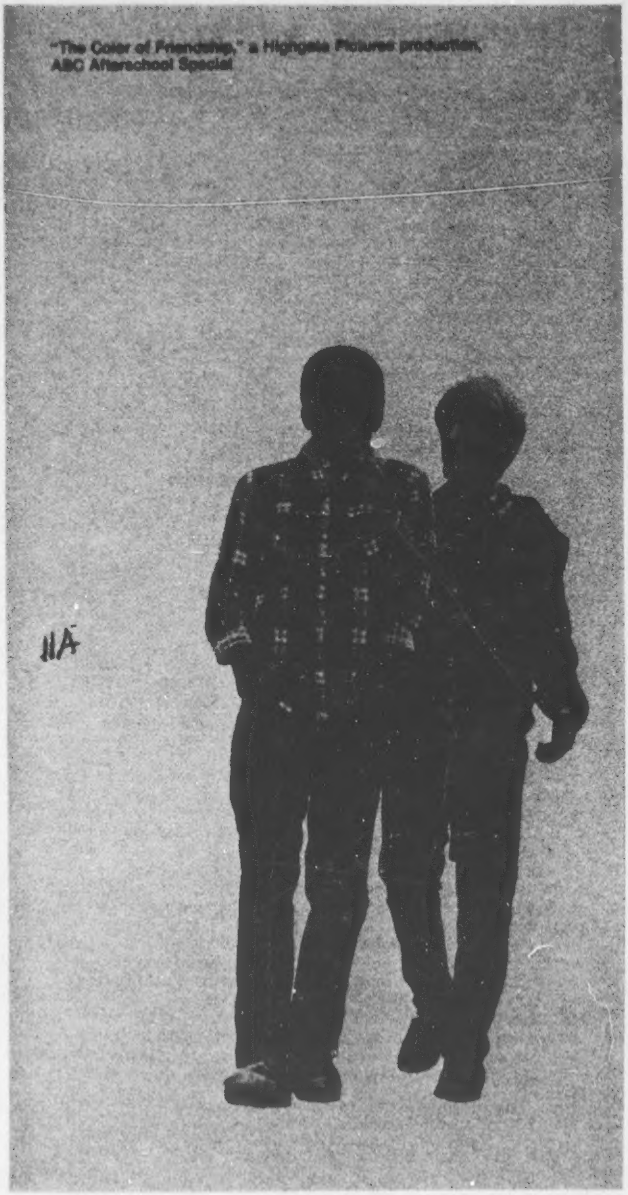
- SIN National Spanish Television Network and Spanish Universal Television (SUN) are two national services directed to the Spanish-speaking audience, both with special children's programming.
- A number of other national cable services either existing or in the works are directed to specific minority audiences. The Silent Network, for the hearing-impaired, will carry original programming for children and teens. Black Entertainment Television offers a weekly family hour, interviews with leading black personalities, and a live telephone call-in show for teens.
- Programs produced locally, either by cable stations or by citizens taking advantage of public access provisions, make for TV that truly reflects community interests and needs. College students in East Lansing, Michigan, produce "Black Notes," while nine- to 12-year-old students in Hackensack, New Jersey, discuss Black History Month and other topics on the "8:40 Report."

Although they can provide disenfranchised groups with more access to the medium, it's unlikely that alternative technologies will solve TV's ills. For one thing, cable can be costly. Video discs and video cassettes, while increasing viewing options by allowing families and schools to program their own TV fare, involve expensive equipment. If much of the audience for minority programs cannot afford to bring the new technologies into the home, their potential for alleviating TV's distortion of life will be limited.

Since that is so, low-power television may eventually prove to be one service through which minorities can have considerable impact. As many as 4,000 new TV stations are expected to be set up, with the ability to transmit signals within a 15-mile radius instead of the 50 miles or more covered by full-power stations. Low-power stations can be built for a fraction of the cost of acquiring conventional TV stations, and the Federal Communications Commission plans to give preference to minority applicants for ownership, paving the way for neighborhood programming.

Although low–power TV is still in its infancy, there is another alternative to commercial children's television, and it's one already found in nearly every home: radio. Recently, a number of significant radio series have been aired nationally:

- Black music is put in historical perspective in "From Jumpstreet," and the concerns of Latino youths are discussed in the bilingual "Checking It Out," two public TV shows now on radio.
- The contributions of minority figures in history who "changed adversity to achievement" are examined in "Turnaround," produced for teens by the New York State Education Department.
- "Listen Here," a series of 60-second public service announcements targeted to the secondary school level, profiles successful "famous and not-so-famous people of color."



"The Color of Friendship," a Highgate Pictures production, ABC Afterschool Special

IIA

Affirmative Action

Why is black ownership so tremendously important? . . . We need to control airwaves in order to control the images of black people in the media.
—Pluria Marshall, National Black Media Coalition

In 1978 the Federal Communications Commission adopted policies aimed at encouraging minority ownership of TV stations by extending tax benefits to minority entrepreneurs and making it easier for them to buy into television. Still, the number one obstacle for minority groups seeking to purchase TV stations remains financing. Several funds have been set up to ease the way, such as the National Association of Broadcasters' Broadcast Capital Fund and Syndicated Communications, a minority-run venture capital company.

With more ethnics and women in ownership positions, there's a better chance for diversity to be reflected in TV programming. Detroit's WGPR-TV, which became the nation's first black-owned station in 1975, allocates large amounts of time to ethnic programming. And a new Bridgeport, Connecticut, station "organized, controlled, and managed by women" plans to air children's programs that will "demand active responses from viewers—children, parents, grandparents."

It is important to move ahead with our commitment to equal employment opportunities—not simply to create more jobs for minorities, but to create more sensitivity in broadcasting to the diversity of peoples and lifestyles that defines the American idiom.
—Charles Ferris, ex-chairman, Federal Communications Commission

Filling the ranks of the television industry, from owners down, with a multitude of perspectives can only broaden TV's view of the world . . . for children, for everyone.

WNYC-TV is a good example of the increased sensitivity to community needs that can result from hiring minorities to decision-making positions. In 1981 the New York station appointed a black manager; since then, the percentage of black-oriented programming has risen to 30%—more black TV fare than any other station in the country.

Slow though it may be, progress has been made throughout the industry. Much of that progress is a result of Equal Employment Opportunity requirements set out by the FCC for all licensees. Any station with five or more employees is required to file annual reports of hiring practices with the FCC, and to establish policies that will ensure "equal opportunity in every aspect of station employment."

These provisions have served as an opening for groups like the Latino Committee on the Media and the National Organization for Women to challenge the renewal of broadcast licenses, one means of reminding local broadcasters of their obligation to serve the public interest.

From time to time there have been signs that the FCC wants to pull back on its commitment to EEO. The Equal Employment Opportunity Commission's Clay Smith, Jr., emphasizes that such a move would be a giant step backwards. "To refuse to enforce FCC policies in connection with EEO would reverse 15 years of gains made by minorities and women in telecommunications," he says. Without regulations that promote the hiring and advancement of women and minorities, the chance for their voices to be heard in making programming decisions would be slighter than ever.

"Oh, Boy! Babies!," a Laughing Willow Company production, NBC Special Treat

12A

Changing the System

We are an unfinished item on America's agenda. It is our task to involve and engage ourselves in the struggle to force our country to recognize its best potential.
—Actor Ossie Davis

Minorities and women who have made it into television know how hard it can be to scale the walls that insulate the industry. To help others make their way, they have banded together to set up new "old boy networks":

- The National Black Media Coalition runs a media clearinghouse and an EEO resource center, and counsels minority media investors.
- Minorities in Cable and New Technologies holds workshops to increase minority participation in alternative technologies.

Impetus for change has come from the Corporation for Public Broadcasting as well:

- The National Black Programming Consortium sponsors an annual competition—with a Children's/Teen category—for notable TV programs and films reflecting black concerns.
- The National Asian American Telecommunications Association produces radio and TV series and serves as a clearinghouse for information about Asian media professionals.
- Public TV and radio stations controlled by women and minorities are eligible for CPB grants, as are female and minority public TV employees wishing to upgrade their skills.

It's not only national organizations that can effect change; a lot can be done on the local level. WETA-TV in Washington, D.C., for example, has provided solid training through its minority internship and minority film laboratory projects. Broadcasters can watch out for stereotypes on network-fed programs and choose to air alternative material. Local broadcasters and cablecasters can promote positive images by turning to unexplored sources for programming ideas: African poetry, Italian folk tales, local ethnic festivals. And media employees can let the community, and the press, know of obstacles they meet in getting balance and accuracy into local programming.

If we want our children to grow up without the prejudice that has stained so many of our generation, and we want the educational achievement of our children to be as great as possible, then why have we ignored the inexpensive chance to reach children over television?
—Former Vice President Walter Mondale

There are many ways we all can work toward more and better portrayals of minorities and women on children's television. Getting involved in the cable franchising process is one step—making sure that cable systems provide programming for, and by, young people and minority and women's groups. Businesses can underwrite programming for local broadcast or cablecast that aims at erasing stereotypes, and companies can pool their resources to set up job training or scholarship programs.

Viewers can talk back to the TV industry. Protests can be effective; praise is equally important. Parents, educators, religious groups, and youth groups can encourage children to question TV's view of the world.

The TV industry can't know how viewers feel if the lines of communication are closed. Opening them up, and speaking out about television's portrayal of women and minorities, is not only our right. It's our responsibility to our children, and to their future.

Fighting TV Stereotypes An Action Guide

For children, seeing is believing. How can we improve TV's messages?

The TV industry can:

- Increase diversity in programming of all kinds. Children need to see characters who just happen to be black or Hispanic, as well as dramas and documentaries that focus on racial issues.
- Hire and promote minorities and women, especially to decision-making positions.
- Establish recruitment and training programs and scholarships to open the doors in all branches of the field: writing, production, news reporting, management.
- Actively solicit programming ideas, scripts, and onscreen talent that reflect America's multiethnic, multicultural nature.
- Provide access to community groups to ensure a minority voice on cable, low-power, and local broadcast TV.

The business community can:

- Underwrite children's programs that reflect the interests and showcase the talents of minorities and women.
- Support public television as a valuable TV alternative.
- Fund education and promotion campaigns to develop new audiences and encourage community involvement.
- Pool resources to sponsor scholarships and recruitment and training programs to give the handicapped, women, and minorities a start in television.
- Help finance minority ownership of broadcast, cable, and low-power stations and other TV technologies.

All of us can:

- Watch TV with our children and talk about the role models and stereotypes television provides.
- React to what children see on the screen. Call, visit, or write to station managers, producers, writers, and advertisers to applaud, criticize, or suggest new ideas. Encourage children to speak out as well.
- Become involved with cable in the community. Get in on the negotiations to make sure that children are served and that programming reflects local ethnic flavor and minority-group concerns. Urge young people to take advantage of the chance to make their own programming for public access channels.
- Support policies at the local, state, and national levels that ensure fair representation for women, handicapped, the elderly, and racial and ethnic groups—in television and in society at large.

Action for Children's Television
46 Austin Street, Newtonville, Massachusetts 02160
(617) 527-7870

ACT COALITION

ORGANIZATIONS SUPPORTING THE GOALS, PROJECTS AND LEGAL ACTIONS OF ACTION FOR CHILDREN'S TELEVISION

ACTION FOR CHILDREN'S TELEVISION
46 AUSTIN STREET
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NATIONAL ORGANIZATIONS

Ambulatory Pediatric Association
American Academy of Child Psychiatry
American Academy of Pediatrics
American Association of Colleges for Teachers' Education
American Association of Public Health Dentists
American Dental Hygienists Association
American Humane Association, Children's Division
American Jewish Committee
American Montessori Society
American Nurses' Association
American Personnel and Guidance Association
American Public Health Association
American School Food Service Association
Americans for Democratic Action
Americans for Indian Opportunity
Association for Childhood Education International
Automobile Owners Action Council
Black Citizens for A Fair Media
Center for Law and Education, Inc.
Center for Science in the Public Interest
Children's Defense Fund
Children's Foundation
Children's Rights, Inc.
Children's Rights Group
The Children's Theater Association of America
Citizens Communications Center
Coalition of Black Trade Unionists
Community Nutrition Institute
Concerned Consumers League
Congressional Wives Task Force
Consumer Federation of America
Consumers Union
Cooperative League of the USA
Council on Interracial Books for Children
Day Care Council of America, Inc.
Family Institute, Academy of Educational Devolopment
Family Service Association of America
Food Research and Action Center
Franciscan Communications
Future Homemakers of America
General Conference Mennonite Church
Girls Clubs of America
Holt International Children's Services, Inc.
Home and School Institute Inc.
Interfaith Center on Corporate Responsibility, Project on Children, Nutrition and Television Advertising
Inter-faith Communications Commission
International Alpha Kappa Alpha Sorority
International Association of Machinists and Aerospace Workers
International Ladies Garment Workers Union
International Reading Association
Mass Media Ministries
Media Access Project
Media Center for Children
NAACP
National Academy of Sciences, Food and Nutrition Board, Consumer Liaison Panel
National Association for Better Broadcasting
National Association for the Education of Young Children
National Association of Elementary School Principals
National Association of Pediatric Nurse Associates and Practitioners
National Association of Social Workers
National Black Child Development Institute
National Black Media Coalition
National Black United Fund, Inc.
National Catholic Educational Association
National Center for the Study of Corporal Punishment and Alternatives in the Schools
National Child Nutrition Project
National Committee for Citizens in Education
National Committee for Prevention of Child Abuse
National Conference of Black Lawyers

National Consumers League
National Council of Catholic Women
National Council of the Churches of Christ
National Council of Community Mental Health
  Centers
National Council of Jewish Women
National Council on Crime and Delinquency
National Extension Homemakers Council Inc.
National Gray Panther Media Watch
National Ladies Auxiliary, Jewish War Veterans
  of the U.S.
National Latino Media Coalition
National Office for Social Responsibility
National Organization for Women
National PTA
National Urban League
National Women's Political Caucus
National Youth Work Alliance
Parent Cooperative Preschools International
Planned Parenthood Federation of America
Public Action Coalition on Toys
Rural American Women
Telecommunications Research and Action
  Center (formerly NCCB)
Union of American Hebrew Congregations
United Auto Workers International Union
United Church Board for Homeland Ministries
United Church of Christ
United Food and Commercial Workers
United Methodist Church, Women's Division of
  the General Board of Global Ministries
United States Catholic Conference, Department
  of Communication
United Steelworkers of America
for Racial and Economic Equality
Institute for Freedom of the Press
Women's League for Conservative Judaism

STATE AND LOCAL ORGANIZATIONS

Advocates for Children of New York
American Association of University Women,
  Rochester, NY
Arkansas Consumer Research
Aspira Inc. of New Jersey
Atlanta Council for Children's Television
Baltimore Media Alliance, Inc.
Behavior Development Center, Eureka, CA
Boston Association for the Education of
  Young Children
Broadcast Commission of the Hawaii Council
  of Churches
Cable Television Access Coalition, Inc.,
  Boston, MA
Camp Fire, Inc.,Rochester-Monroe County
  Council, NY
Center for Public Representation, Madison, WI
Central Oklahoma Multi-Media Association
"Check-Up" for Emotional Health, NY
Chicano Federation of San Diego
Child Care Resource Center, Cambridge, MA
Citizens Committee on Media, Chicago
Colorado Committee on Children's TV
Committee for Community Access, Boston, MA
Community Coalition for Media Change,
  Oakland, CA
Community Involvement Communications, Inc.,
  Venice, CA
Conference of Consumer Organizations,
  Inc., MA
Detroit Committee for Children's Television
Institute of Nutrition, University of
  North Carolina
Junior Women's Club of Rialto, CA
Livingston County Children's Welfare and
  Protective Association, NY
Long Island Coalition for Fair Broadcasting
  Inc.
Massachusetts Advocacy Center
Massachusetts Children's Policy Institute
Massachusetts Teachers' Association
Minnesota Public Interest Research Group
Montgomery County Hispanic Coalition, Inc.
MultiCultural Television Council, Chicago
New England Board of Higher Education
New York Council on Children's TV
Public Advocates, San Francisco
Public Media Center, San Francisco
Puerto Rico Congress of New Jersey
Rochester Coalition for Children's TV, NY
San Antonio Black Coalition on Mass Media
Santa Clara County Dental Unit, CA
Somerville Media Action Project, MA
Statewide Youth Advocacy, Inc., NY
Student Advocacy Center, Ann Arbor, MI
WATCH (Washington Association for Televisio
  and Children), Washington, D.C.
Women's Action Alliance, Inc., Non-Sexist
  Child Development Project, NY
YMCA of Greater Washington

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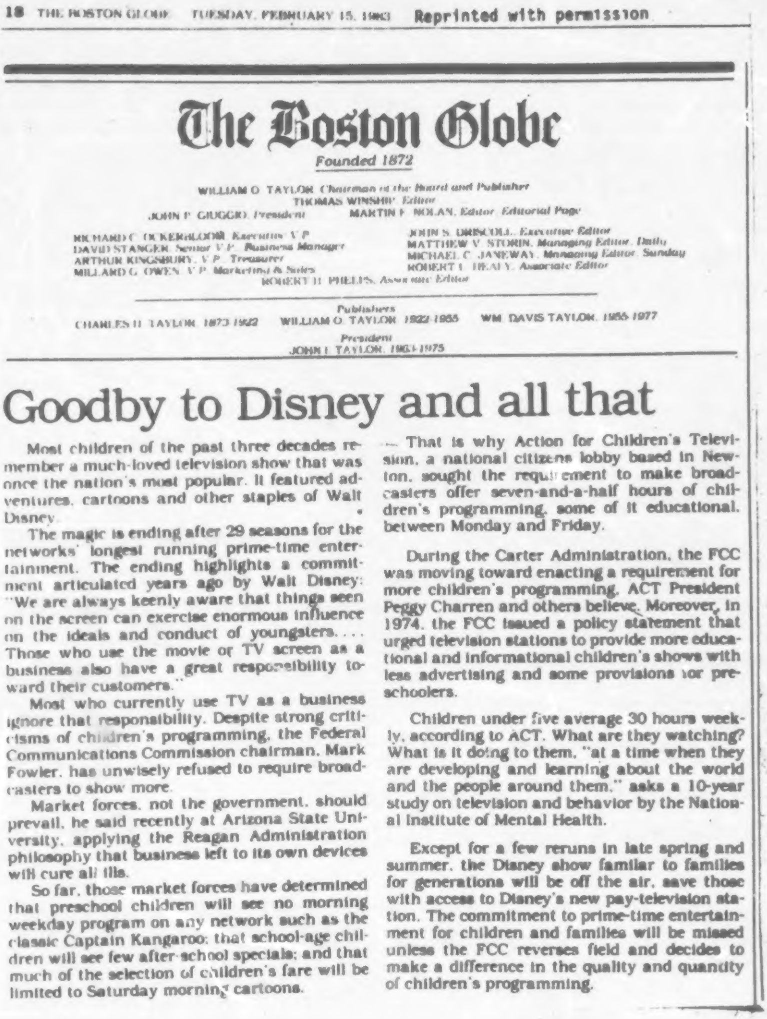
Winter 1983



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Goodby to Disney and all that

Most children of the past three decades remember a much-loved television show that was once the nation's most popular. It featured adventures, cartoons and other staples of Walt Disney.

The magic is ending after 29 seasons for the networks' longest running prime-time entertainment. The ending highlights a commitment articulated years ago by Walt Disney: "We are always keenly aware that things seen on the screen can exercise enormous influence on the ideals and conduct of youngsters. . . . Those who use the movie or TV screen as a business also have a great responsibility toward their customers."

Most who currently use TV as a business ignore that responsibility. Despite strong criticisms of children's programming, the Federal Communications Commission chairman, Mark Fowler, has unwisely refused to require broadcasters to show more.

Market forces, not the government, should prevail, he said recently at Arizona State University, applying the Reagan Administration philosophy that business left to its own devices will cure all ills.

So far, those market forces have determined that preschool children will see no morning weekday program on any network such as the classic Captain Kangaroo; that school-age children will see few after-school specials; and that much of the selection of children's fare will be limited to Saturday morning cartoons.

That is why Action for Children's Television, a national citizens lobby based in Newton, sought the requirement to make broadcasters offer seven-and-a-half hours of children's programming, some of it educational, between Monday and Friday.

During the Carter Administration, the FCC was moving toward enacting a requirement for more children's programming, ACT President Peggy Charren and others believe. Moreover, in 1974, the FCC issued a policy statement that urged television stations to provide more educational and informational children's shows with less advertising and some provisions for preschoolers.

Children under five average 30 hours weekly, according to ACT. What are they watching? What is it doing to them, "at a time when they are developing and learning about the world and the people around them," asks a 10-year study on television and behavior by the National Institute of Mental Health.

Except for a few reruns in late spring and summer, the Disney show familar to families for generations will be off the air, save those with access to Disney's new pay-television station. The commitment to prime-time entertainment for children and families will be missed unless the FCC reverses field and decides to make a difference in the quality and quantity of children's programming.

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FCC won't force child programs

By Kenneth Barry
Reuter

WASHINGTON - Federal Communications Commission (FCC) Chairman Mark Fowler yesterday said he will not try to force broadcasters to show more children's television despite charges that juvenile programming is inadequate.

Market forces and not the government should determine the programs children see, Fowler said in remarks prepared for delivery at Arizona State University in Tempe.

A long-standing petition before the FCC criticizes the record of broadcasters on juvenile programming and asks that the agency require them to screen a minimum number of hours of children's shows. The Boston-based public interest group Action for Children's Television (ACT) has sued the commissioners for failing to make a decision on its 12-year-old petition.

In Boston yesterday, commenting on Fowler's speech, Peggy Charren, president of Action for Children's Television, said she still hopes a requirement that broadcasters run a minimum number of 7½ hours of children's programming a week will be imposed by the FCC.

She cited figures that children aged 2 to 11 watch 26 hours of television a week and those under 5 years 30 hours a week.

"It's interesting that a Reagan Administration appointee to the FCC is urging public television to carry the ball for kids, and at the same time the Reagan budget people are proposing a reduction of the public TV budget from $130 million down to $85 million," Charren said. "Mr. Fowler might better have begun his remarks by calling for a $40 million addition to the Corporation for Public Broacasting budget, which would be earmarked for children's programming."

Fowler, a former lawyer for broadcasters, said he has applied free-market principles whenever possible to areas where government has traditionally regulated.

"This means letting viewer judgment, not government, determine which programs appear," Fowler said.

In 1974 the FCC said in a policy statement that commercial broadcasters licensed by the FCC have a special obligation to serve the needs of children. In 1979 the FCC staff said the broadcasters had failed to meet the obligation and recommended remedies, but the commission took no action.

Fowler said the staff had failed to consider the contribution of public broadcasting in children's programming.

He said the Corporation for Public Broadcasting has increased funding for programs for children and should be given an adequate budget to continue that effort.

"Nickelodeon" and other cable television channels also increase the programs for younger audiences, he added.

□

TV VIEW

JOHN J. O'CONNOR

Leaving Children to the Mercy of the Marketplace

In the past couple of weeks, each of the three commercial networks happened to offer an afternoon special that might leave the passing observer with the impression that children's programming is finally reaching the quality levels demanded by assorted pressure groups over the past decade. In fact, the state of children's programming on ABC, CBS and NBC is rapidly becoming a national disgrace, and a good many distressed watchdog groups are placing the blame on the laissez-faire doorstep of the Reagan Administration.

There is no need at this point to rehash arguments to the effect that television can be a powerful educational tool and that children are a special audience deserving of special treatment. These points were made persuasively in the early 1970's by such groups as Action for Children's Television, a grassroots coalition of concerned parents and educators. Politicians and regulators were impressed. The Federal Communications Commission's Dean Burch, closely associated with Senator Barry Goldwater's conservative wing, began making tough public speeches on the need for more and better programs for young audiences. The networks inevitably took note, and one of the first results was a supplementation of the "kidvid" schedule on Saturday morning, traditional ghetto for children's programming, with periodic drama presentations during the week. That's where those afternoon specials come in.

And they often are impressive. The most recent batch included "Sometimes I Don't Love My Mother," an "ABC Afterschool Special," the first and usually the most ambitious of these series. In this instance, the story involved a teen-ager coping with the death of her father and subsequent emotional collapse of her mother, putting the girl in the painful position of choosing between going to college or staying home to protect Mom. On the "CBS Afternoon Playhouse," "Help Wanted" showed a high-school student grappling with himself and his family after his father became unemployed and embittered. And "Oh, Boy! Babies!," on NBC's "Special Treat," used an infant-care class designed for grade-school youngsters to explore the strained relationships between one boy and his new stepfather and infant stepbrother.

The point is that each of these presentations was produced with care and a concern for quality. There was an underlying assumption that younger viewers can be taken seriously and treated with respect. These were precisely the kinds of programs that should be offered on a regular, perhaps weekly basis. That possibility once seemed feasible, but no more. In 1974, the F.C.C. sternly declared that it expected to see, without specific regulations, considerable improvement in scheduling practices, based on the clear evidence that children do not confine their viewing to Saturday mornings. By 1979, the commission, headed by Charles Ferris, a Carter appointee, was concluding that considerable improvement had not been made, that industry self-regulation had failed. Mandatory scheduling figures were proposed.

Enter, in 1981, the Reagan Administration with its proclaimed distaste for "Federal bureaucracy" and its confidence in the "marketplace approach" as a general solution to the nation's ills. Mark Fowler, the Reagan appointee to head the F.C.C., has stated: "The Government should get out of the business of declaring what programs broadcasters 'should' carry." Not surprisingly, what is now happening to children's programming is precisely what the F.C.C., under Mr. Ferris, predicted would happen without the pressure of Government intervention.

'The state of children's programming is becoming a national disgrace.'

Item: With the expansion of the "CBS Morning News" to two hours, "Captain Kangaroo," the only network weekday series aimed specifically at children, was shunted to the weekends.

Item: CBS's "30 Minutes," the award-winning magazine for young people that was patterned on "60 Minutes," has been canceled.

Item: NBC's "Special Treat," mentioned above, will be staying on, very sporadically, until next April, but from now on the presentations will be rebroadcasts.

Item: ABC has dropped "Animals, Animals, Animals" to make room for David Brinkley's "This Week" on Sunday mornings. The network has also stopped production on "Kids Are People Too," deciding to go with reruns this season for its major noncartoon effort on weekends.

Meanwhile, with pitifully few exceptions, the Saturday-morning schedule has become the Land of Recycling, courtesy for the most part of the Hanna-Barbera cartoon studios. The producers are increasingly turning for inspiration to situation comedies, which have often been little more than dramatized comic books. On this season's new schedule are animated versions of "The Incredible Hulk," "Laverne and Shirley," "Gilligan's Island," "The Dukes of Hazzard" and, straight from "Diff'rent Strokes," the diminutive phenomenon named "Gary Coleman."

With considerable justification, Peggy Charren, president of Action for Children's Television, is fond of comparing children's television to a public library. If any library were found to have its shelves stuffed only with comic books, she says, the community would rise up and howl. But that is exactly what is happening in television and with seeming impunity. As a matter of fact, she adds, even the Saturday lineup, sad though it may be, is often preempted these days for football. "Broadcast executives now know," Mrs. Charren charges, "they're not going to get in trouble in Washington."

Defenders of the "marketplace approach" do have their own arguments. Most notable is the theory that the new presence of cable television will alter past patterns of scheduling. But for the moment, cable is available to less that 30 percent of the country, which means discrimination in access. Then there is the possibility that broadcasters might be convinced to pay a "spectrum fee," which in turn could be used to get public television to assume most of the commercial sector's responsibilities in children's television. The public-TV role can certainly be enhanced, but the single system is not likely to be able to replace the presence of the three giant networks.

As broadcasters go about setting their priorities for maximizing profits, younger viewers are not likely to be one of their major concerns. Children do not control a significant amount of disposable dollars. Perhaps, going beyond balance sheets, Mr. Fowler and the F.C.C. may one day realize that what's good for CBS, NBC and ABC is not necessarily good for the rest of the country. ■

REPRESENTATIONS OF LIFE ON CHILDREN'S TELEVISION:

1. Sex Roles and Behaviors

by
F. Earle Barcus, Ph.D.
with
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June 1982

CHAPTER IX

SUMMARY AND CONCLUSIONS

Perhaps the most significant finding of this study of sex role portrayals on children's television lies in the overwhelming proportion of male characters. This lack of recognition of females is clearly evident in the summary data below:

243 females represent 22% of 1107 characters identified by sex.
203 females represent 27% of 758 human characters.
23 females represent 9% of 244 animal characters.

There were also interesting demographic differences between female and male characters. Although greatly outnumbered in almost all demographic groups, females were cast as younger than males:

43% of teenage characters were female.
31% of young adults were female.
15% of middle age characters were female.

Females were also more apt to be cast as married and identified in family roles:

40% of single adults were female.
45% of married adults were female.
38% of all characters in family roles were female.
17% of all characters not identified in family roles were female.

They were more likely to appear in non-animated comedy and drama than in cartoon comedy or action/adventure drama:

31% of non-animated comedy and other drama characters were female.
20% of animated cartoon comedy characters were female.
19% of action/adventure drama characters were female.

Females were not well represented in important dramatic roles:

12% of dramatic heroes were female.

7% of dramatic villains were female.

16% of all major dramatic characters were female.

27% of all minor dramatic characters were female.

They were less often shown as employed, and when employed, were shown as professional entertainers, clerical or household workers:

29% of females were employed.

42% of males were employed.

24% of professional and technical workers were female.

50% of clerical workers were female.

39% of household workers were female.

12% of managerial and sales workers were female.

Females were almost completely unrepresented in other occupations, such as craftsmen, operatives, transportation workers, laborers, farmers, and service workers.

In spite of their small numbers, female characters tended to uphold traditional values. They more often sought altruistic goals such as respect for others, devotion to group, home, and family. When seeking "self" goals, they more often were concerned with safety and self-preservation or power. Males, on the other hand, were more apt to engage in self-indulgences, seek wealth, fame, thrill, and act out of hatred. They also valued work and patriotism more than females.

In attempting to achieve their goals, females relied on personal charm and dependence on others to a much greater extent than did males who used violence, trickery or deceit, and persuasion.

Females are also portrayed in traditional sex-role patterns. They were found to be significantly less aggressive and active than males, had lower self-concepts and less achievement-related behaviors. They demonstrated much greater concern for social relationships and exhibited slightly greater anxiety.

Traditional personality characteristics were also demonstrated by female and male characters. Males were seen as having stronger, more violent, cruel, active, and independent personalities; whereas, females were unselfish, kinder, and warmer--personalities rated as higher on the good-bad continuum than males. They were, however, more dependent and passive.

There is, in the several measures used in this study, strong and consistent evidence not only of a lack of recognition of female characters--through their sheer lack of numbers, but also a lack of respect illustrated by the small proportions of females in roles of status and prestige in society. However, they do uphold many values of society which have been traditionally considered the province of the female--home and family. And they demonstrate greater concern for social relationships and human qualities of unselfishness, kindness and warmth. At the same time, traditional streotypes of women as weaker and dependent were abundant.

Perhaps we should not be surprised at these findings, for they tend to confirm a number of previous studies of sex-role streotyping on television (see Chapter II). What is difficult to understand is why television specifically designed for the child audience continues to be more extreme in its portrayals than that for adults. Whereas the research has indicated that there has been a levelling off of male to female ratio in prime-time TV of about 2:1, this analysis shows children's TV at about 4:1--and in some important roles an even wider disparity.

Although one can find some examples of female "superhero" models in the TV programming for children,we have found the overall representations of males and females to be quite traditional and streotyped. Moreover, in spite of the efforts by many groups to improve the status of women in society and the efforts to influence the portrayals of the sexes on television, the research over the past decade has shown that they are not changing in children's programming.

As a representation of some of the real changes taking place in the status of women in society, children's television provides a distorted mirror, with outdated models for young children. At this time, commercial children's television programs represent part of a pattern of persistent barriers to social change.

REPRESENTATIONS OF LIFE ON CHILDREN'S TELEVISION:

2. Portrayals of Minorities

by

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CHAPTER IX

SUMMARY AND CONCLUSIONS

Perhaps the most significant finding of this study of the portrayal of racial and ethnic minorities on commercial children's television lies in the small numbers of minority characters. This lack of recognition of all ethnic minorities is clearly evident in the summary data below:

184 ethnic characters represent 16.1% of 1145 total characters.
42 black ethnics represent 3.7% of 1145 total characters.
41 black humans represent 5.4% of 758 human characters.
35 Hispanics represent 3.1% of 1145 total characters.
9 Asians represent 0.8% of 1145 total characters.
77 Europeans represent 6.7% of 1145 total characters.

Ethnic minorities also are less often found in major roles:

58 ethnic characters represent 11.8% of 490 major dramatic characters.
10 black characters represent 2.0% of 490 major dramatic characters.
18 non-black minorities " 3.7% of 490 major dramatic characters.

In hero and villain roles, black ethnics are more often cast as heroes than as villains, but their proportions in both roles are low. Other ethnics are more often cast as villains:

5 black heroes represent 4.5% of 111 total heroes.
1 black villain represents 1.1% of 95 total villains.
3 other ethnics represent 2.7% of 111 total heroes.
12 other ethnics represent 12.6% of 95 total villains.

Black and other minorities are also less frequently portrayed as employed than are white characters:

344 out of 659 white characters (52.2%) were shown as employed.
15 out of 41 black characters (36.6%) were shown as employed.
16 out of 47 other minorities (34.0%) were shown as employed.

When shown as employed, both black and white characters are most often shown in professional and managerial jobs, whereas other minorities are more likely to be portrayed as craftsmen, laborers, or service workers.

In value orientations, black ethnics seem more likely to pursue altruistic goals than other ethnic groups (reflecting the tendency for blacks to be cast as heroes rather than villains). Minority characters, in general, are less likely to use violence to accomplish goals, but are more apt to depend on others, use personal charm, or accomplish goals through luck or circumstance.

Few major differences were found between ethnic and non-ethnic heroes in terms of their personality traits. However, ethnic villains were seen as somewhat stronger, more selfish, cruel, and dishonest than non-ethnic villains.

Also, although the differences were not large, black ethnics tended to be portrayed as somewhat more serious, peaceful, intelligent, and more "good" than non-ethnics. European ethnics, on the other hand, were seen as more "bad," selfish, cruel, and dishonest; as well as more serious, cool, passive, and ugly than non-ethnics.

Hispanic characters were rated as more peaceful, kinder, and warmer than non-ethnic characters.

Although blacks have reached some level of respect when portrayed (i.e., as hero characters, in occupational roles, value orientations, and personality traits) they are so outnumbered overall by others in these roles that their absence may offset this respect afforded them. The same holds true for Hispanics. As for other ethnic groups, they have neither achieved adequate recognition nor treatment which one might expect all minorities would be accorded.

Except for those programs which have been specifically designed to provide information and more realistic portrayals of minorities (Carrascolendas, Que Pasa, USA? Villa Allegre and possibly The Fat Albert Show), or the newer genre of short information "drop-in" programs (e.g., Ask ABC News, Time Out, Snipets), commercial children's television tends more to avoid racial or ethnic messages than to deal with them adequately or realistically. Race and nationality themes, for example, represented only three percent of 352 major and minor subject classifications.

Cartoon comedy programs contain the most blatant ethnic stereotypes. These programs also avoid the portrayal of black characters, and frequently provide cruel stereotypes of other ethnic minorities. And cartoon comedy alone amounts to nearly one-half of all program time on children's TV. In addition, almost two-thirds of all characters appear either in cartoon comedy or animated action or adventure drama.

In terms of both the recognition and treatment of racial and ethnic minorities, it is fair to say that those programs originally produced for Public Broadcasting (some of which are now being carried by commercial stations) have led the way in providing more reasonable and balanced images of black and other ethnic groups. But even including these programs, commercial children's TV does not even approach the level of recognition of these groups that has been reported in programming for adults--according to prior research over the past decade.

Commercial children's television can only be seen as a major barrier in the battle for recognition of and respect for ethnic groups in this country.

REPRESENTATIONS OF LIFE ON
CHILDREN'S TELEVISION:

3. Family and Kinship Portrayals

by
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June 1982

CHAPTER IX
SUMMARY AND CONCLUSIONS

The major rationale for the study of family and kinship relations on children's television was to discover and describe patterns and tendencies in the portrayals. It is done with the assumption that such content provides the child viewer with information about family roles and structures which he or she may learn and model.

In this analysis, several aspects of family relationships were dealt with providing both positive and negative messages for young children. Some of these messages are conveyed implicitly through the frequencies and types of family units portrayed. Some are conveyed directly through informational and pro-social dramatic programs. Others are conveyed indirectly through parental and other family roles in cartoons and animated adventure programs.

About four out of ten program segments were relevant in any way to family or kinship relations. Two out of 10 dealt in some significant way with family relationships, and about one in 10 dealt with the nuclear family.

Single-parent families are considerably over-represented in children's television as compared to estimates in the real population. This is especially true for single male parent family units which outnumber single female parent units by two to one--unlike the proportions in the U.S. population, where single female parents vastly outnumber single male parent families.

The child seldom has an opportunity to see the extended family unit; uncles are considerably more numerous than aunts; and grandparents and older people in general are seldom portrayed.

The child viewer may also see more males than females in both family and non-family relationships, although females are more apt to appear in the family context than not.

What the child does see are traditional family roles in which the father is rather stern, dominant, and often engaged in work and adventure activities. He is also the one most responsible for discipline in the family. In addition, he is often portrayed as somewhat incompetent and less nurturing than the mother. The mother, on the other hand is more competent in her role, engages in household and daily living activities, and is more nurturing.

Available for the child viewer are frequent examples of close relationships between father and son, especially in adventure and action settings--much more frequently than mother-daughter or father-daughter relationships.

The child viewer is also exposed to a variety of family and marital conflicts. Parent-child conflicts deal with disobedience and discipline problems. Informational programs dealing with child abuse and runaway children offer examples of pro-social messages of hope for those involved.

Frequently, the child is introduced to the marital problems of parents or married couples without children. Seldom do these conflicts involve the child, however, as is frequently the case in the life of the child viewer. Husband-wife conflicts occur over definition of sex roles, extra-marital affairs, in-law problems, and childish husband behaviors.

In sibling conflict, the older brother is usually the one who is responsible for resolution of the conflict.

The child viewer may also witness a good deal of family support and cooperation in addition to the conflicts noted above. Family relations are most often shown as close and cooperative, confirming previous research on family interaction patterns.

A number of examples of positive child development messages were found in the stories dealing with sibling relations and parental guidance and teaching of responsibility. These lessons come both from parents and from kindly uncles.

Sometimes failing in his responsibilities is the father.

Overall, the family on children's television is portrayed in a traditional and stereotyped manner, with parental roles clearly defined and children with little say or power in family decision-making. Although some of the changing family structures seem to be reflected in the programming--e.g. the single-parent family--it is not a very accurate reflection. In addition, many problem areas of financial problems, divorce, aging members of the family, problems in school, for example--are absent.

In terms of family development patterns, most nuclear families consist of school-age or teenage children and parents, whereas young child-bearing families and those with pre-school children, those which provide launching centers, or those with aging family members are much underrepresented.

It is somewhat difficult to make definitive judgments about the adequacy or the frequency of portrayals of the family on children's television. Is, for example, the lazy or irresponsible father who has difficulty driving a nail without hitting his thumb more "real" than the perfect father who, after asking his son to mow the lawn, gets the quick and eager response, "Right away, Dad!"?

Overall, the family portrayals represented in this study provide a mixed picture. Although serious treatment of a number of family-related problems are provided in the context of informational and pro-social drama, many simplistic cartoon comedy and adventure programs provide stereotyped and negative messages for the child viewer.

Before the
FEDERAL COMMUNICATIONS COMMISSION
Washington, D.C. 20554

In the Matter of:
Amendment of Broadcast Equal
Employment Opportunity Rules
and FCC Form 395

Docket No. 21474

PETITION OF ACTION FOR CHILDREN'S TELEVISION FOR AUTHORIZATION TO FILE ADDITIONAL COMMENTS

Pursuant to the provisions of section 1.415(d), Title 47 of the Code of Federal Regulations (47 CFR 1.415-d), Action for Children's Television (ACT) hereby petitions the Federal Communications Commission (FCC) for authorization to file additional comments in the matter of Amendment of Broadcast Equal Employment Opportunity Rules and FCC Form 395. In support thereof, the following are shown:

1. New facts regarding the extension of broadcast license terms (47 USC s.307(d), P.L. 97-35) strongly compel consideration of ACT's comments at this time.

2. Congress had not enacted the extended license term at the time the Commission was last seeking comments on this Docket. This constitutes a sufficient change in circumstances to warrant the granting of petitioner's request to submit its comments at this time.

3. Further, consideration of the comments and data petitioner seeks to file is required in the public interest.

They are clearly relevant to the Commission's deliberations concerning the Amendment of Broadcast Equal Employment Opportunity Rules and FCC Form 395. The filing of these comments would in no way delay the Commission's deliberations or divert attention to unnecessary or immaterial facts. To the contrary, the information sought to be filed would further aid considerably the decision-making process and further serve the public interest.

Wherefore, for the reasons stated above and more fully set forth in Petitioner's Memorandum in support of this petition, Action for Children's Television requests authorization to file additional comments in the subject proceeding.

Respectfully submitted,

ACTION FOR CHILDREN'S TELEVISION

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Dated: March 15, 1983

MEMORANDUM IN SUPPORT OF PETITION OF ACTION FOR CHILDREN'S TELEVISION FOR AUTHORIZATION TO FILE ADDITIONAL COMMENTS ON AMENDMENT OF BROADCAST EQUAL EMPLOYMENT OPPORTUNITY RULES AND FCC FORM 395

DOCKET No. 21474

I. Introduction

Since 1968, the Federal Communications Commission (FCC) has supported, through policy and regulations, equal employment opportunitities for women and minorities in the broadcast industry.[1] The instant rulemaking, begun in 1977[2] and subject to a Second Further Notice on June 25, 1980[3] has provided a vehicle for Commission interest and action. In the course of this rulemaking, FCC Form 395 was modified to clarify data submitted on minority and female employment.[4]

The underlying purpose of the FCC's equal employment opportunity (EEO) policies and reporting requirements is to promote the employment of females and minorities in broadcasting, thus stimulating heterogeneity and diversity within the industry. Indeed, in a recent Policy Statement, the Commission stated:

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[1] See, for example, Nondiscrimination in Employment Practices of Broadcast Licensees, 13 FCC 2d 766(1968); Nondiscrimination in the Employment Policies and Practices of Broadcast Licensees, 60 FCC 2d 226(1976).

[2] Petitions for Rulemaking to Amend FCC Form 395 and Instructions, 66 FCC 2d 955(1977).

[3] 45 Fed. Reg. 42729.

[4] Amendment of Broadcast Equal Employment Opportunity Rules and FCC Form 395, First Report and Order, 70 FCC 2d 1466(1979).

> "The Commission has traditionally considered the under-representation of minority points of view over the airwaves as detrimental to minorities and the general public. Accordingly, we have taken steps to enhance the ownership and participation of minorities in the media, with the intent of thereby increasing diversity . . . . To ensure the programming reflects and is responsive to minorities' tastes and viewpoints, the Commission has promulgated equal employment opportunity regulations . . . ."[5]

Action for Children's Television is a national advocacy organization working to encourage diversity in children's programming and to eliminate commercial abuses in children's television. ACT joins the Commission in strongly supporting diversity in ownership, control and employment practices of broadcast stations. ACT acknowledges that there is no guarantee that diversity in these areas will result in diversity in television programming or in the images of minorities and women televised to children. However, without diversity and heterogeneity among television station employees and decision makers, we contend that the potential for diversity in programming is significantly less likely.

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[5] "Commission Policy Regarding the Announcement of Minority Ownership in Broadcasting," effec. date December 13, 1982, 48 Fed. Reg. 5943 (Feb. 9, 1983).

ACT is now seeking to file additional comments in this proceeding under 47 CFR 1.415(d) in order to place before the Commission new facts which demonstrate the need for further modifications in the Commission's EEO reporting rules, and specifically in the FCC's Annual Employment Report Form 395, and which are thus important and relevant to the Commission's deliberations and decision.

II. Argument

A. The Petition for Authorization to File Additional Comments.

This petition for authorization to file additional comments, pursuant to 47 CFR 1.415(d), in the Matter of Amendment of Broadcast Equal Employment Opportunity Rules and FCC Form 395, Docket No. 21474, is based on new facts essential to the deliberations of the FCC in this proceeding. The standard by which this petition should be judged is analogous to that for a petition for reconsideration under 47 CFR 1.429. Among other things, 47 CFR 1.429(b) provides that a petition for reconsideration which relies on facts not previously presented to the Commission will be granted only when:

> "(1) The facts relied on relate to events which have occurred or circumstances which have changed since the last opportunity to present them to the Commission;
>
> (2) The facts relied on were unknown to petitioner until after his last opportunity to present them to the Commission, and he could not through the exercise of ordinary diligence have learned of the facts in question prior to such

opportunity; or

> (3) The Commission determines that consideration of the facts relied on is required in the public interest." (47 CFR 1.429(b))

The last period for public comment in the instant rulemaking as well as actions of the Commission and judicial decisions relating to equal employment opportunities all occurred at various times when broadcast licensees with 50 or more employees submitted detailed employment data every three years when seeking renewal of their broadcast licenses. In August, 1981, Congress extended the television licensure period to five years by amending the Communications Act of 1934.[6] Therefore, the FCC now receives detailed employment data from television broadcast licensees only at five year intervals.

The new law relating to the broadcast license renewal term was passed well after the date on which comments in the instant rulemaking could be submitted. Petitioner could therefore not have known about or commented on the impact of the five year television license term on EEO reporting requirements during the previous period for comment and reply.

B. Rationale for Amending Broadcast EEO Rules and FCC Form 395 In Light of Changed Circumstances.

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[6] 47 USC s.307(d), P.L. 97-35.

The FCC has for many years supported the reporting of equal employment opportunity data and information. Thus, broadcast licensees with more than five employees must submit annual employment reports to the Commission (FCC Form 395).[7] These data are aggregated and published by the Commission. In addition, at the time of license renewal, renewal applicants with 50 or more employees must submit detailed employment data regarding sex and race or ethnic group, broken down by job titles.[8]

There are, however, three problems associated with the FCC's current equal employment opportunities reporting schema which are exacerbated by the recent extension of the television license renewal term:

1. data related to job functions submitted on FCC Form 395 are not described in a meaningful way;
2. detailed employment data are submitted at the time of license renewal only by those stations with 50 or more employees; and
3. detailed data submitted by some license renewal applicants (see above) are not available from the FCC in an aggregated and usable format.

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[7] *Nondiscrimination/Program*, 60 FCC 2d 226, *supra*; *First Report and Order*, 70 FCC 2d 1466, *supra*; 47 CFR 73.2080 and 47 CFR 73.3500.

[8] *First Report and Order*, *supra* at 1467.

In light of the newly extended license term for television broadcasters, this reporting schema clearly requires modification and amendment. Broadcast stations submitting annual "395" data now group job titles into nine more general categories.[9] These data would be much more useful to the Commission and the public if they were simply submitted as job titles. Such a modification in FCC Form 395 would not require any additional data collection by the licensees.

Moreover, the utility of submitting detailed employment data only every five years is highly questionable. In a high job mobility industry such as broadcasting, the timeliness of the information submitted to the Commission becomes especially critical. Petitioner maintains that the extension of the television license period from three years to five years has had an adverse and deleterious impact on the availability, comparability, timeliness and utility of the detailed employment data submitted with broadcast renewal applications. Such data should be submitted annually.

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[9] "Officials and managers; professionals; technicians; sales; office and clerical; craftsmen; operatives; laborers; and service workers," FCC Form 395, as amended.

The articulated purpose and public policy behind the submission of employment data by broadcast licensees is that discriminatory employment practices are incompatible with the operation of broadcast stations in the public interest.[10] This policy has been supported by Commission action and judicial decision, and remains valid after fifteen years. Detailed employment data are thus required to be submitted to the Commission as evidence of a licensee's commitment to equal employment opportunities and to the public interest. The public interest cannot be served, however, by outdated information. Nor is this situation remediated by the annual submission of information on FFC Form 395, since the Form 395 data are significantly less detailed and informative than those submitted at the time of license renewal.

Commission policy, judicial decisions, and the public interest demand that broadcast licensees promote and provide equal opportunity in employment practices. Reporting on such practices should not be viewed as an additional or onerous burden, but rather as a mechanism to provide necessary accountability.

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[10] Nondiscrimination in Employment Practices, 13 FCC 2d 766, supra.
5(1969).

The Commission's policies relating to equal employment opportunities in broadcasting are not open to challenge. It is anomalous, therefore, for broadcast licensees to object to or oppose being held accountable for their compliance with these policies. Broadcasting frequencies constitute a "scarce resource," and accordingly, broadcast licensees are required to operate in the public interest.[11] Reporting requirements that inform the Commission, the industry and the public about the ways in which broadcast licensees are meeting their public interest obligations must be maintained and extended when necessary.

At the same time, the Commission has a responsibility to collect, aggregate and make accessible to the public the detailed employment information submitted by the broadcast licensees. The public interest cannot be adequately served if important public information is buried in the Commission's files.

III. Recommendations

In order to carry out the Commission's longstanding commitment to equal employment opportunities for women and minorities in the television broadcasting industry, and in light of the recent amendment extending the duration of the broadcast license, ACT believes it is essential to modify the FCC's employment reporting requirements. ACT's proposed modifications, set forth below, would provide current and detailed information on licensees' employment practices to the Commission and the public, thereby promoting Commission policy and serving the public interest. At the same time, the proposed changes would not impose a significant burden on broadcast licensees or renewal applicants. ACT therefore recommends:

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[11] Red Lion Broadcasting Co., Inc., v. FCC, 395 U.S. 367, 376, fn. 5(1969).

1. that FCC Form 395 be modified to require data regarding sex and race or ethnic group on all job titles, identical to that now required of license renewal applicants with 50 or more employees;
2. that all television licensees be required to submit such specific information annually on FCC Form 395;
3. that the Commission aggregate and publish such data annually and in a timely manner.

Only with current and detailed data, submitted to the Commission and accessible to the public and to the industry, can licensees fulfill their obligation to operate in the public interest, and can the Commission, the industry and the public have available the necessary information to assess broadcasters' employment practices and compliance with law, regulation and public policy.

IV. Conclusion

The recent changes in broadcast license terms significantly affect the timeliness and utility of employment data submitted by broadcast licensees both on FCC Form 395 and as part of their license renewal applications. The impact of these changes: (1) has not been presented to the Commission in this proceeding; (2) warrants consideration by the Commission in its deliberations in this proceeding; and (3) is legally sufficient to support authorization to file additional comments under 47 CFR 1.415(d).

ACT strongly urges the acceptance of its recommendations as a further expression of the Commission's commitment to equal employment opportunity, to diversity in broadcasting, to public accountability, and to the public interest.

Respectfully submitted
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Date: March 15, 1983

Mr. Swift. Peggy, thank you very much. You always come with proposed solutions to your criticisms, which makes you virtually unique before this committee.

Mr. Rushnell.

STATEMENT OF SQUIRE D. RUSHNELL

Mr. Rushnell. Mr. Chairman, members of the subcommittee. Good morning.

Once again, my name is Squire D. Rushnell. I am vice president of long range planning and children's television for ABC entertainment.

After some brief introductory remarks I intend, with your permission, to illustrate a number of important developments in children's television programing by showing a short videotape prepared especially for this hearing.

As a broadcaster, ABC believes it has a special responsibility to provide programing for children. This responsibility, which ABC willingly accepts and constantly strives to meet, is part of ABC's overall commitment to serve all important elements of the viewing public.

At the same time, we do not believe that this responsibility can nor should be defined by governmental standards that attempt to mandate either the amount or the type of children's programing. Rather, this responsibility should be exercised by individual broadcasters based on their own editorial and creative judgments. Only in this manner can children's programing be said to be truly responsive to audience and marketplace needs.

ABC's on-going commitment to children is reflected in our effort to present a balanced schedule of entertaining, enriching, and instructional programing for young people. Beginning more than a decade ago with our sponsorship of national children's television conference for teachers, parents, and broadcasters, ABC has fostered what we call a positive evolution in children's television.

By this I mean that with the guidance of educators and child development specialists, we have brought about positive changes in the content of children's programing.

Such highly-acclaimed series of ABC Schoolhouse Rock and the ABC Afterschool Specials, both on the air for 10 seasons now, have been developed out of this special commitment. So, too, have a number of short informational features which are interspersed throughout ABC's Saturday morning children's program schedule.

To many adults, these aspects of the positive evolution in children's programing on ABC may have gone unnoticed, simply because they have not had or taken the time to view weekend morning programs with their children.

Just in case that includes anyone here today, I have prepared the following videotape which highlights the positive evolution in children's programing at ABC and describes the ABC Afterschool Specials and the ABC Weekend Specials.

[Videotape presentation.]

In so brief a period as we have today, it is difficult to describe the full range of ABC's commitment to children's programing which would include among several others such prime time specials as this season's 2-hour adaptation of Kenneth Grahame's class book, "The Wind in the Willows."

I thank you for affording me this opportunity to share with you some of the ways ABC exercises its responsibility to children.

Mr. SWIFT. Thank you very much, Mr. Rushnell.

If Mr. Fritts would be good enough, we would like to accommodate the schedule of one of our members and permit him to take 2 or 3 minutes to ask a couple of quetions now before he has to rush to another meeting.

Mr. GORE. Thank you, Mr. Chairman, and I appreciate the courtesy of my colleagues in letting me go out of order in this fashion. We have the nuclear arms control debate on the floor now, and I have another engagement that I am going to have to go to. I just wanted to make a couple of brief comments.

First of all, I wanted to express my appreciation to Peggy Charren, and the appreciation that I think is felt by millions of Americans, particularly American parents, for your single-minded dedication to this important cause. I don't know what we would do without you. Really it is terrific work that you do, and I am honored to be able to work with you from time to time. We really appreciate it a great deal.

I would like to thank Mr. LeVar Burton for his comments and apologize to him and the others for not being able to be here and hear all of what you said. I would like to note that Kellogg is the sponsor of your "Reading Rainbow" and compliment them. They are important corporate citizens of Tennessee, and we appreciate their commitment to this kind of programing and we hope that others will follow.

I would just like to note briefly for the record that I am impressed by this presentation, but I wonder how many of those spots are on Saturday morning, and how many of them are on other days.

Mr. RUSHNELL. The majority of children's programing on ABC is on Saturday morning, weekend mornings, and the ABC "Afterschool Specials" are, of course, in the afternoons, approximately twice monthly throughout the school season.

Mr. GORE. Have they declined, the number of "Afterschool Specials"?

Mr. RUSHNELL. No.

Mr. GORE. They have not.

Mr. RUSHNELL. They have been on the air for a decade, and they have remained constant over the last eight seasons.

Mr. GORE. With the exception of the "Afterschool Specials," and the little clip from "Good Morning America," did any of the other programs air on any time other than Saturday morning?

Mr. RUSHNELL. No. The ABC "Weekend Specials," quality drama for children, is every Saturday.

Mr. GORE. All of the little spots and so forth, which were very well done, all of those are on Saturday morning, and only 9 percent of the children's watching time is on Saturday morning. What about the other 91 percent?

Mr. RUSHNELL. As I mentioned in my closing remarks, I ran out of time. I didn't get to prime time, which is an area where we have expanded our commitment to children's television. The Wind in the

Willows is a major undertaking, a very expensive, two-hour dramatization of the children's classic Wind in the Willows.

This year we have an adaptation of a two-hour film in prime time called Rock Odyssey, which is a modern day fantasia, if you will. We have a film based on a Peter Dickinson book, The Flight of the Dragons. I don't need to tell you that a two-hour presentation like Wind in the Willows can reach vastly greater numbers of children than a month of sunday.

Mr. **Gore**. Again, I appreciate my colleagues' forbearance for letting me speak out of order. I apologize to those witnesses with whom I will not have an opportunity to have an interchange.

I would just like to close by underscoring my concern about this. Most of what children watch are reruns of adult series, that is mostly what they watch.

I was talking with the NAB and expressing some concern that one of the local stations here in Washington ran this film—Did you check on that?

Mr. **Fritts**. I did indeed.

Mr. **Gore**. Did it run?

Mr. **Fritts**. The film was "Born Innocent" that you and I talked about last week. We did check on it and it ran January 27 at 4 o'clock on channel 7 here in Washington. It was an edited version. The scene that was in question had been edited out of that movie. It apparently was a substitute movie because the program schedule which shows January 27 says that there was a different movie scheduled for 4 o'clock that afternoon.

Mr. **Gore**. This, Mr. Chairman, was "Born Innocent," a movie with the broomstick rape that figured prominently in the trial in Florida, and it was shown at 4 o'clock in the afternoon as sort of an afterschool special. I really think that kind of lapse in judgment is all too common. Maybe that is an extreme example, but we have just got to do better.

I think the chairman has pointed out some structural problems that are going to have to be addressed, rather than us just saying, Please, care more, because I know you all care. We have got to deal with these structural problems, too.

Thank you, Mr. Chairman.

Mr. **Swift**. I thank the gentleman.

Mr. Fritts.

STATEMENT OF EDWARD O. FRITTS

Mr. **Fritts**. Thank you, Mr. Chairman, and good afternoon.

The membership of the National Association of Broadcasters includes 693 local television stations and the 3 television networks. Certainly we appreciate the opportunity to represent those television broadcasters here today.

I share with you a concern for the youth of our country. My wife and I are fortunate enough to have three young children who themselves are products of this electronic age with all of its gadgetry and electronic wizardry, including cable television subscriptions for over 20 years. Our oldest daughter, now home from college on spring break, is here with us today.

I will be the first to admit that being a parent today is not easy, but it probably never has been. Like myself, most broadcasters today are also parents who share the same concern about their children and youth that you and I share.

These are the people who own, operate, and program local television stations across this great land, and they have a genuine concern for our youth and the roles that they play in the future in their respective communities. It is from that perspective that the local television stations approach their task of serving not only the needs and interests of the children, but of the general populace as well.

Just as these broadcasters set aside time periods for worthwhile endeavors such as Black History Month, the American Heart Month, Red Cross Month, Children's Book Week, we are extremely pleased to participate in the National Children and Television Week and to use this opportunity to impress upon you that broadcasters have not forgotten the needs and interests of today's youth.

Broadcasters have a long-standing commitment to children and television. Broadcasters historically have recognized that children constitute a special segment of their viewing audience and individually pursue special paths to help assure the appropriateness of programs and activities directed to our children.

We at NAB have tried to provide opportunities for local broadcasters to exchange ideas, to meet the issues head-on through our children's programing conference, the first of which was held here in Washington back in 1975. Our children's programing resource book serves as a guide to products availability, public service projects, an idea bank of community outreach projects, awards programs, reading programs, a list of concerned activist groups, as well as FCC guidelines.

We also have a blue ribbon children's committee, which I will mention in more detail later. We continue to work with groups such as the National Association of States Boards of Education, local State boards, the National Council for Children & Television, and the American Council for Better Broadcasts.

The Television Information Office, an arm of NAB, provides a variety of services, including a teacher's guide for television which has been distributed since 1967. Today, tens of thousands of teachers and educators are using this publication to encourage the children to watch such specifically selected programs of educational value as "Fame," "The Changing Family," "The Wrong Way Kid," "The Edison Adventure," "The Secret World of Og," and the "National Student/Parent Mock Election for 1984," which in 1982 nearly a quarter of a million people participated in.

In January, we advised our member stations of the joint resolution signed by the President regarding National Children and Television Week. Many of those stations have responded to share some of their current projects that they have underway for this special week. I would like to mention for you just a few.

The station we just mentioned a few moments ago, WJLA Channel 7 here in Washington, aired a 1-hour prime time special this past Monday night entitled "Kids Talk Back." I might mention that they bumped an hour of prime time from ABC just prior to the Monday night football game to do that. Today, this afternoon, they will air an ABC Afterschool Special, "Have You Ever Been Ashamed of Your Parents?" Tomorrow, Peggy Charren will be the guest on their "A.M. Washington" program.

From Seattle, Wash., Station KOMO, starting this week, launched an ongoing series of special reports in morning and evening news called "Superkids." The reports profile kids who are making a positive impact on their community. A special "Kidsworld Northwest," reported and anchored by children, will air March 16 in the afternoon with a Sunday repeat. Also, daily topics for discussion during the week on their live morning talk show and a new series of PSA's which will give ideas on how young people can earn extra dollars during the summer months.

From WPCQ in Charlotte, N.C., producing a series called "Minute Mores," 1 minute vignettes that cover such areas as: safety tips for students coming home from school to an empty house; juvenile court and how it works; and the new restitution program where a juvenile offender does lawn work and house maintenance with the money going to repay property damage.

From Little Rock, Ark., KATV will feature the general manager and four school editors discussing children's programing, what those kids would like to see on television. On their "Good Morning, Arkansas" program, producing special promos using their news personalities, inviting parents to watch with their children and become discriminating viewers.

These are but a few examples of programs which are being offered this week as a special salute to National Children and Television Week.

I might mention that on a continuing basis, just to give you one sample of what goes on not only this week but year around, what station WSOC in Charlotte, N.C., is doing. On a regular daily basis, they have a program called "Kidsworld." The program is a syndicated magazine show, with local hosts in segments. They have a youth advisory council which advises the station on children's interest.

They are producing a program, which I think is particularly important called "Carolina's Child." It is a weekly news feature showing the children who are available for adoption. With that program, they have succeeded in placing 75 percent of the children offered for adoption on that program.

They have a TV news game, and a teacher's guide available to all schools in the area produced weekly by the station. They have Explorer Scouts, a troop of 40 to 50 youngsters trained by station volunteers on the business of broadcast business management and programing.

Then they have television for teachers. Instructional sessions for area teachers on how to best use television in their classrooms.

That is one station out of 693. That is the weekly program fare on WSOC in Charlotte. I dare say that it is not an atypical station in today's climate. Children's television programing is much more than the number of children's program hours.

The real picture of children's television is far richer, substantially more creative and more diverse than any quantitative study can point to. Many stations devote substantial resources to the production of entertaining programs which also reinforce educational skills. Other stations feature children on special children's editorial shows.

Numerous local stations have established community and professional advisory panels consisting of child development specialists, educators, social scientists to work with the stations to incorporate the children's needs and interests into the entertaining programs for children. In some cases, children themselves are producing these programs.

In short, stations provide a wide variety of services specifically designed for our children. Broadcaster response to the needs of children has been quite simply far more thoughtful and imaginative than many give them credit for.

In discussing age specific programs, former FCC Commissioner Abbott Washburn notes, and I quote:

> The series the Waltons and the Little House on the Prairie are basically entertainment programs for the whole family. Nevertheless, they teach millions of children each week fundamental truths about human relations and the essential character of the American people who are portrayed in those programs. My own experience with TV and children, based on watching and discussing thousands of hours with our daughter and her friends from 1967 to the present, is that there is a vast amount of programing now available from which children can learn. It is a question of selection rather than scarcity.

What of government involvement? It seems that apparently neither stations nor government controls the viewing habits of the child or adult television audiences. Broadcasters cannot be expected to assume the role of surrogate parents, or as the Washington Post so aptly described it, a "National Nanny," and ignore the interests of the majority of viewers who are not children.

There are some things government neither can nor should attempt in a free society. However well-intentioned government regulation and intervention may be, there is a danger that it may create more problems than it solves by taking over individual responsibilities, and limiting freedom that citizens normally control for themselves.

I mentioned earlier our blue ribbon children's television committee, currently chaired by Crawford Rice, executive vice president, Gaylord Broadcasting Co., Dallas, Tex., and which includes representatives of all three networks, as well as stations from markets large and small across the country. In addition, Dr. Karen Hatenberger, who was the first director of the FCC's Children's Task Force is acting as a special advisor to that committee.

Meeting just 2 days ago here in Washington, the committee discussed the various aspects of children's children and is going to gather additional information from licensees concerning individual program offerings for children in the various markets, and is serving as a clearinghouse of ideas and programs which better serve the needs and interests of our children.

Certainly, Mr. Chairman, where children and television are concerned, the involvement of parents and other significant adults is absolutely essential. The problem must be shared by all broadcasters, regulatory authorities, schools and parents who together guide and help children to use television responsibly.

Again we appreciate the opportunity to participate in National Children and Television Week, and certainly we point with pride to the service of America's broadcasters which are they are rendering to the youth of our Nation.

[Testimony resumes on p. 129.]

[Mr. Fritts' prepared statement follows:]

PREPARED STATEMENT OF EDWARD O. FRITTS, PRESIDENT, NATIONAL ASSOCIATION OF BROADCASTERS

I am Edward O. Fritts, president of the National Association of Broadcasters. NAB is the major national trade association of the broadcasting industry. Its membership includes 693 television stations and the three television networks, and I welcome the opportunity to represent those television broadcasters before your committee.

Mr. Chairman, as you know from a visit with us at our 1980 Children's Programming Conference here in Washington, broadcasters have a long standing commitment to children and television; indeed, broadcasters historically have recognized that children constitute a special segment of their viewing audience and individually pursue special paths to help assure the appropriateness of programs and activities directed to children.

We at NAB have tried to provide opportunities for local broadcasters to exchange ideas and meet the issues head-on through our Children's Programming conferences, the first of which was held here in Washington in 1975. Our "Children's Programming Resource Book" serves as a guide to product availability, public service projects, an idea bank of community outreach projects, awards programs, reading programs, a listing of concerned activist groups as well as FCC guidelines.

We also have a Children's Committee which I'll mention in more detail later. We have also continued to work with groups such as the National Association of the State Boards of Education, local state boards, the National Council for Children and Television and the American Council for Better Broadcasts.

The Television Information Office provides public service announcements for stations, up-to-date fact sheet material on everything from reviews of books on children's issues to analysis of various relevant research currently in the field.

The "Teacher's Guide to Television" distributed by TIO has been in existence since 1967. Today, tens of thousands of teachers and educators are using this publication to encourage children to watch such specially selected programs of educational value as "Fame", "The Changing Family", "The Wrong Way Kid", "The Edison Adventure", "The Secret World of Og" and the "National Student/Parent Mock Election for '84" (in '82, nearly a quarter million participated).

I mentioned earlier broadcasters' historic commitment to its young viewers. Somehow when projects such as Teacher's Guides, various reading programs, parent participation workshops and the like are provided by broadcasters, they are seen by some to be self-serving, to get children to watch more, when in fact we have been encouraging selective viewing.

Just three years ago, the NAB conducted a comprehensive survey designed to (a) gather information on children's television programming from commercial and public television stations, and (b) describe the quantity and quality of that programming.

The study attempted to survey all commercial and public television stations in the United States. Both commercial and public television stations were included in the NAB survey because they share the responsibility for providing children's television programs and, in reality, compliment each other's efforts in a fashion which has enhanced children's television programming service. To do otherwise would deny the reality of children's programming service as it exists in the marketplace today.

I'd like to share just a portion of this material with you since I believe it to be quite relevant to our discussion today.

The 727 stations which responded to our survey broadcast an average of 15.09 hours of children's television programming during the week.

In terms of program type, 41 percent of the children's programming broadcast was either educational or instructional. (Educational programming, including information and instructional, by commercial stations represented 37.2 percent of overall commercial children's programming.) Similarly, 45 percent of the children's programming was classified as entertainment. Informational programming accounted for nearly 13 percent of the total. Less than one percent fell into what we call "other" classification.

Programming designed for pre-school children accounted for 40 percent of the children's programming broadcast by the responding stations. On an overall basis, 62 percent of all children's programs are broadcast on weekdays.

NAB also prepared charts indicating when children's programming is available in each television market. The charts were a particularly useful method of analysis because they indicated the real choices available to children as well as the true marketplace supply of programs during the composite week.

The charts revealed that in many markets, children's programs are aired throughout the day with heavier concentrations before and after weekday school periods and on the weekends. They also demonstrated that stations in many markets, particularly those in the top 50 which serve a large majority of American children, provide children's programs throughout the broadcast day.

We did not have the opportunity because of the time constraints to redo this particular type of research, but what we did do -- (early last year) -- as a spot check, was to revisit by phone with a random sample of 20 of the above-mentioned stations and ask them to compare their current schedule with that of the earlier data. What we found was that overall the 20 stations showed a gain of 18½ hours of children's programming.

Earlier this year, we sent a letter to our member stations, alerting them to the Joint Resolution signed by the President regarding National Children and Television Week. Many have responded to us to share some of their current projects for this week and I will just mention a few.

1. WJLA - Washington, DC

Aired a one-hour prime time special this past Monday (March 14) "Kids Talk Back". Today, they will air an ABC Afterschool Special, "Have You Ever Been Ashamed of Your Parents?" and tomorrow (March 17), Peggy Charren will be the guest on their "A.M. Washington" program.

2. KOMO - Seattle, Washington

Starting this week, launched an on-going series of special reports in morning and evening news called "Superkids". The reports profile kids who are making a positive impact on their community.

A special "Kidsworld Northwest", reported and anchored by children, will air March 16 in the afternoon with a Sunday repeat.

Also, daily topics for discussion during the week on their live morning talk show and a new series of PSA's which will give ideas on how young people can earn extra dollars during the summer months.

3. WPCQ - Charlotte, North Carolina

Producing new "Minute Mores" - one minute vignettes that cover such areas as: safety tips for students coming home from school to an empty house; Juvenile Court and how it works; and the new Restitution Program where a juvenile offender does lawn work and house maintenance with the money going to repay property damage.

4. WSPA - Spartanburg, South Carolina

Planning special segments of "Carolina Noon" with parents and children, special emphasis on their regular award-winning "Kidsizzle" programs and a new Saturday morning program, "Horizons".

5. KATV - Little Rock, Arkansas

Will feature the General Manager and four school editors discussing children's programming (what those kids would like to see on TV, etc.) on their "Good Morning, Arkansas" program. Producing special promos using their news personalities, inviting parents to watch with their children and become discriminating viewers.

6. WTVG - Toledo, Ohio

Featuring special segments on how to watch TV and on other activities families can do together on the weekly program "Uncle Ben" (now in its 20th year).

7. WLYH-TV - Lancaster/Lebanon, Pennsylvania

Planning five special one-half hours for the week airing 9:30 - 10:00 a.m. (They will produce two, and their three sister stations, all a part of Gateway Communications, will each provide a half hour -- a prime example, incidentally, of group programming dynamics.)

Furthermore, children's television programming is much more than the number of children's program hours. The real picture of children's TV is far richer, substantially more creative and much more diverse than any quantitative study can paint. Admittedly, this more accurate picture necessarily invites reference to qualitative measures. Yet, we cannot ignore the fact that the quality of children's programming has improved dramatically in recent years.

Many stations devote substantial resources to the production of entertaining programs which also teach children usable skills. And other stations feature children on special children's editorial shows. Numerous local stations have established community and professional advisory panels consisting of child development specialists, educators and other social scientists to work with the stations on translating children's issues and concerns into entertaining programs for children. In some cases, children themselves produce the programs.

In short, stations provide a wide array of services specifically designed for children. Broadcaster response to the needs of children has been, quite simply, far more thoughtful and imaginative than some have given them credit for.

"Why aren't there more programs for children?" This classic question dramatizes the unfortunate lack of critic's awareness of the true content of broadcast schedules and of children's viewing patterns. There are, of course, many programs appropriate for children but not all of them are intended for children exclusively or even principally.

The question of what constitutes "good" inevitably must bog down in a host of individual criteria and judgments. Very little of television's output may please one family while another will have difficulty in choosing among so many available programs -- and both will be right.

Historian Henry Adams' wry observation is appropriate. "Each of us carries with him his own inch-rule of taste which he applies triumphantly wherever he goes."

I've purposely kept clear of the enormous contributions made by the networks to children's programs as I am certain they either will, or have made, their own case.

Through all of this, I cannot help but somehow apply Mr. Justice Potter Stewart's well-known criterion for defining obscenity. "Our critics may not know how much enough is but they certainly do not hesitate to state that they know what not enough is when they see it."

Viewed in total, there is a considerable and growing body of program material from which youngsters and concerned parents can choose. The critic who castigates television for not having more good programs may actually be asking why more television programs don't conform to his particular idea of what is suitable for children and to the demands of his or her schedule.

To this, broadcasters respond that for the viewer who takes the trouble to keep himself informed and to plan viewing, there are most certainly many worthwhile programs available for the choosing. Moreover, the evident range of public tastes cannot be served by conforming to any one standard.

And what of the question of age-specific programs? Former FCC Commissioner Abbott Washburn notes that distinguishing a program as instructional and categorizing it as an age-specific program designed for children does not insure that such a program is better than an entertainment program designed for family viewing.

He says, and I quote, "The series, The Waltons and Little House on the Prairie are basically entertainment programs for the whole family. Nevertheless, they teach millions of children each week fundamental truths about human relations and the essential character of the American people. My own experience with TV and children, based on watching and discussing thousands of hours with our daughter and her friends from 1967 to the present, is that there is a vast amount of programming now available from which children can learn. It is a question of selection rather than scarcity."

And what of government involvement? It seems apparent to all that neither stations nor government controls the viewing habits of child or adult television audiences. Broadcasters cannot be expected to assume the role of surrogate parents (or, as "The Washington Post" so aptly described it, a "National Nanny") and ignore the interests of the majority of viewers who are not children.

There are some things government neither can nor should attempt in a free society. However well-intentioned government regulation and intervention may be, there is a danger that it may create more problems than it solves by taking over individual responsibilities ... and limiting freedom ... that citizens normally control for themselves.

I mentioned earlier our Children's Television Committee, currently chaired by Crawford Rice, Executive Vice President, Gaylord Broadcasting Co., Dallas, Texas, and which also includes representatives of all three networks as well as stations from markets large and small across the country. In addition, Dr. Karen Hartenberger, who was the first director of the FCC's Children's Task Force is acting as a special advisor to that committee.

Meeting just two days ago here in Washington, the committee discussed the various aspects of children's television and is going to gather additional information from licensees concerning individual program offerings for children in the various markets.

As mentioned earlier, in addition to programming, licensees provide a variety of services for the child viewer in their individual markets through community action groups. We plan to obtain this information as well and share both the program offerings and the outreach projects with our members through the establishment of a clearinghouse.

Many people are unaware of the variety of programs available throughout the country that meet the needs and interests of children. We plan, therefore, to develop a nationwide outreach program, working with licensees, producers, educators, child psychologists and other experts to facilitate the on-going learning process in which we all share.

Certainly, Mr. Chairman, where children and television are concerned, the involvement of parents and other significant adults is absolutely essential.

The problem must be shared by all broadcasters, regulatory authorities, schools and parents who together guide and help children to use television responsibly.

Walt Kelly, regrettably gone from the comic scene, took a very practical "How-To" perspective of the subject of children and television in his Pogo Primer for Parents, TV Division. He said:

"There are a few things to practice not doing.

"Do not be afraid of your TV set. These things are probably here to stay.

"Do not wind your child up and set him to watch TV unguided.

"Do not wind the TV set up and set it to watch your child.

"A machine is a bad sole companion. It needs help.

"You can help it. Love your child."

This seems like a positive note on which to pause in talking about this subject that really has no end.

Thank you, Mr. Chairman.

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Mr. **Swift**. Thank you very much to all of the panel members.

I will recognize Mr. Rinaldo.

Mr. **Rinaldo**. Thank you, Mr. Chairman.

I would also like to thank all of the members of the panel for their very enlightening and interesting testimony.

I would like to ask LeVar Burton. There has been a lot of talk about things that the networks can do in this area. How do we get other members of the creative and artistic community to devote themselves, like you have so superbly done, to putting more energy into quality programing for children.

Mr. **Burton**. Most of my friends are involved in Reading Rainbow in one way or another. It seems as though when you approach professionals in the entertainment community with something of quality, as you are more likely to be able to achieve in public television, they are either willing to donate their services or take a tremendous cut in salary just in order to be a part of something that we all consider important work.

The only way to entice that same kind of commitment to take place in the commercial marketplace is to, I believe, encourage network programers to produce more quality programing for children in the hopes of drawing in again that kind of name talent.

Mr. **Rinaldo**. Thank you very much.

I also want to take this opportunity to commend Mr. Schneider. His testimony was very interested and I am referring particularly to Nickelodeon and the work that you have done in cable. I am interested in the possibility of increased choices in children's programing through the growth of cable television.

Cable, as you know, serves a large part of my own State of New Jersey. I am curious as to whether or not you have any statistics that would indicate how large a child audience is presently served by cable and how much this has increased over the past years?

Mr. **Schneider**. In your State, the State of New Jersey, to be specific, as of the turn of the year there were 498,000 cable homes receiving Nickelodeon. Within that half-million homes, obvious at different day parts and different age groups, and so on, the audiences vary.

By and large, the preschool children for whom we broadcast from the period of 8 in the morning until 3 in the afternoon, they seem to be the largest consumers of our services.

At this point, the cable industry and the research establishment have not found an effective, efficient, and accurate way to measure the audience because it is so diversified, and the cable industry has not stabilized itself into a sufficiently common format.

For example, there are many 12-channel systems, 22-channel systems, 32-channel systems, and 54-channel, and indeed 108-channel systems. The research methodology is now being worked out because there is a critical demand for measurement in order to get economic support for cable programing.

At best I can say that the audience levels that we talk about in cable are primarily estimates. We think we are sufficiently sophisticated to have pretty good estimates. I would say that on average about 2 percent of the homes in which Nickelodeon is in, during certain day parts, look at Nickelodeon.

Let me put this in perspective and I will do so briefly. A preschool child has an attention span that is quite small. If we are offering 6 hours of preschool programing, obviously a preschool child does not sit, nor would we want him to, nor do we encourage him to, nor do we program in order to get him to sit for long periods of time in front of the television set.

Aside from whether we think that is a responsible course of action, his attention span is simply not sufficient. He is in and out of the 6 hour. The preschool child will be drifting in and out of the preschool program over the 6-hour period.

I have taken such pain to explain that because in terms of commercial broadcasting, a one or two rating seems almost ludicrous that it wouldn't be worth the trouble to only have 1 percent of your homes or 2 percent of your homes bothering to consumer your service. Over a 6-hour period, with the attention span being something like 12 or 18 minutes, that is not bad.

I hope that answers your question.

Mr. **Rinaldo**. Partially. Let me just ask an additional question. Has the amount of programing on cable devoted to children increased substantially from, say, 1979, or has it remained the same?

Mr. **Schneider**. The Nickelodeon service that I am here and can speak about was in its very formative stages in 1979. The company that I am here representing did not exist in 1979. It came into being in 1980. This is 91 hours of children's programing on cable television that didn't exist in this form in 1979.

Since that period, again, the frame of reference being 1979, the U.S.A. Network, another cable service, I believe has expanded and has added 2 hours a day of children's programing. The Disney Channel will launch April 11, and it will contain 10 hours a week of children's programing. So I would say that in the broader sense, there is more children's programing over cable than there was 3 years ago.

Mr. **Rinaldo**. That takes me to my final question. Would you say that generally speaking the increase in children's programing in certain areas of the country where cable is readily available has offset the decrease that was alluded to in earlier testimony in network programing.

Mr. **Schneider**. Mr. Rinaldo, the arena for the attention of young minds is the face of the television tube. So that if you will agree with that definition, then we equate programing offered to the face of that television via cable versus over-the-air, there might well be, I am not taking an adversarial position here, some who would say that over-the-air is available to everyone and cable may not be available to everyone. It may be readily available, but I think to put them in exact equilibrium, you would get arguments with.

I am not here to make those value judgments, I just want to point them out. There would be perhaps opinions on either side of that definition.

Mr. **Rinaldo**. Thank you.

Mr. **Swift**. Thank you, Mr. Rinaldo.

Mr. Leland.

Mr. **Leland**. Thank you, Mr. Chairman.

I am concerned about the whole question of imagery on the media as it appeals to the different audiences, whether we are talking about children or minority. I am concerned about cable today because I know that particularly my district in Houston, we have relatively free cable access. I am sure that you are familiar with that.

Mr. **Schneider**. Yes. Our company, I believe, has better than half of Houston as its franchising responsibility.

Mr. **Leland**. Most homes in the minority communities don't have cable for one reason or another. Cable, of course, is a new arrival to Houston in particular. So then the question that Mr. Rinaldo asked is of particular concern to me because I know that while the networks have an abysmal record from what I have heard and what I have seen, or what I have been advised on, cable does not provide the kind of programing to them because cable is just not there.

Can you comment on when it is that you are going to arrive in our community? That probably holds true for the rest of the country.

Mr. **Schneider**. Cable is currently somewhere in round numbers, 35 percent of U.S. homes. That means that at the end of 1983, it is the industry estimate that there will be 30 million cable homes. I believe that the number of television homes in America is approximately 83 to 84 million. So that in 30 million out of 84 million homes, a cable connection will exist at the end of 1983. By the end of 1985, it is the industry estimates that between 40 and 41 million homes will have a cable running into that house. At that point, just to round this off and make it easy, that will be approximately 50 percent.

There will be a percentage of homes where cable will not get maybe ever, the equivalent of the rural electrification problem that this Nation faced in the 1920's and 1930's, which caused the Government to have the Rural Electrification Act passed, it is simply ineffficient and outrageously costly to string wires down the highway to reach very sparsely populated areas.

Direct broadcast satellites are probably going to be the better way to serve some 20 to 25 percent of U.S. homes where it is just not economically sound to run a cable into that home. It is, I believe, our government policy now to embrace the laissez faire attitude in direct broadcast satellite restrictions, so that that area may be opening up. They have already granted, as you know, COMSAT the authority and given them what little space to place those satellites.

Mr. **Leland**. Mr. Rushnell, you end up being the whipping boy because you are the only real network representative on this panel. Let me whip on you, if I can.

I am concerned about what I saw on television just now in some of your programing, and you are saying that you are breaking down the stereotypes because now the ethnic minorities are the heroes, and of course women are out in the forefront. But is there a real commitment to live presentations or the production of young black and Hispanic and women heroes for our children as you make your creative productions available to the network?

Mr. **Rushnell**. Congressman Leland, we do have a concern and share your concern for minorities and minority stereotypes on ABC children's programing. It was such a brief presentation that it was impossible for me to show the full range of how we have addressed those issues. I would be happy to be very detailed at some point.

Let me say this. I have not only a concern now about addressing minority issues. I have concern for the future. May I digress here, and say like, many of the subcommittee and this panel, I am also a parent. I have two daughters in college and my wife is in the second trimester of her pregnancy. So I am very concerned about children's television into the 1980's.

I would like to illustrate my point by just telling you about one project we have in development that I am very excited about. We were concerned, my staff and I coming out of a conference this past summer with various leaders in the educational community, social scientists, about crime in America and the plight of today's youngsters and the barrios, and a sense of hopelessness.

We were really struck by a description of the youngster who lives in the ghetto. The description was block-locked. I had never heard that before. The kid who grows up in one block, and he is afraid to go to the next block because there is a gang, or he can't go to the other block because there is another gang. He is isolated and the only thing that he can see in his neighborhood that is a sign of success is the guy who is peddling dope, or doing something else that is illegal, or his window on the world is television.

So we began developing, and I don't know where this is going to come out, but we are earnestly developing ways in which we could communicate to 11- and 12-year old kids, and 8- and 9-year old kids, to give maybe some sense of hope about the future, of where they can fit in. We are trying to bring together our creative energies to create programs, maybe Schoolhouse Rock length programs, or short-form programs, where we could say to a kid:

> Hey, if you are terrific at playing video games, maybe you have an aptitude for computer science. If you like pets, maybe you ought to be a veterinarian. If you are one of those people who love to climb a tree and see how far you can see, maybe if you study math and science, you can be an astronaut.

It seems to me, if we direct our energies, and again we are specifically gearing our approach to those youngsters in the ghettos and the barrios who maybe don't have any sense of hope. We are concerned about those same issues.

Mr. **Leland**. Why don't you have a Captain Rabbit every day on your morning programing?

Mr. **Rushnell**. I do have a conflict of interest there.

Mr. **Leland**. Why would you guys force Captain Kangaroo off the air is what I want to know.

Mr. **Rushnell**. You see, I have been vice president of children's programs for the last 7 years, and out of the last 4 I was also vice president of Good Morning, America. In my resume, I would like to take full credit for that success. My mother gives me all the credit.

Obviously, as a television network, I don't mean to be light on that, we have a responsibility to serve all of the audience and various factions of the audience. As a specific children's broadcaster, it is my responsibility to expand those barriers as much as I possibly can and to lobby for more and more children's programing. I can tell you with great pride that in my 7 years that expansion has continued.

Mr. Leland. One last question, Mr. Chairman, if I might. I would like to ask Ms. Charren to comment on what she saw on television and the remarks that we have heard.

Ms. Charren. I welcome the opportunity to comment on Squire Rushnell's testimony, just for a couple of seconds, because I think we are fortunate to have on this panel possibly the best network representative in the whole industry. He is sort of unique in his peer group because I think he really cares.

I think that that answer to your question coming from Squire could only have come from Squire. I think that most of the other people who get involved in children's television either don't care or they don't manage to get the commitment from the network. If they care, then they must be very frustrated in their jobs.

Squire has continually provided a model for the industry, I think, with those afterschool specials. They do do what our Fighting TV Stereotypes book was all about. In fact, we had a hard time—that book is very nicely illustrated with pictures from programing that does do its job—not filling it full of ABC Afterschool Specials. We wanted to give other people credit, too.

I would rather leave his testimony sit and just pat him on the back for continuing to provide the only live children on Saturday morning who are not in the commercials.

Every year, come September, ACT sits down with the network offerings for children, and since diversity is ACT's middle name, we look for programing of different formats, programing of different kinds, programing that would reflect the diversity in the children's library.

What we get is programing that generally reflects the diversity in comic books, and there is some diversity, there are classic comics and there are some different kinds. That shelf in the drug store is fine, and a lot of kids learn to read from comic books. But we are continually looking for one of these wealthy institutions in broadcasting to do something, and the last time I looked there was a greater return on invested capital in broadcasting than in the oil industry, and you know what we say about them.

The fact is that it is still all animated, except for the Weekend Special on ABC, except for that program now on CBS, the Film Festival, which is on so late in the schedule that it is canceled by sports in too many markets in the country, and CBS knows that but puts it there anyway. They have traditionally done that with their prize-winning programs.

We look for children. After all, it is children's programing and it makes sense to look for them through all those hours of programing. When you get over the fact that 8½ hours of it is provided by one animation house, you look for children. There are lots of children, children of all different racial and ethnic groups, males and females, but the children are all in the commercials.

Nifty looking commercials, carefully researched to reach children where they really are. They tie them up to all sorts of electronic devices to see that they are getting the message, to lobby for sugary goods and expensive toys. We don't see any real children in the programing. Maybe some day, if we have enough hearings like this, we will find more programing on Saturday morning—I say Saturday morning; I wish we could be talking about the week.

That is the most outrageous part of the idea about serving children on television, I think. They know that their affiliates depend on them for programing. Networks don't have a responsibility, but they know their stations do. When there were other Government hearings like this, in the late 1970's, when the FCC and the Federal Trade Commission were focusing on issues relating to children and television, we found the O and O's (network-owned-and-operated stations) were leaders in providing local programing. I think the networks felt up against it, and they managed to get their owned-and-operated stations providing the kind of diversity that everyone was looking for on Saturday morning.

The last time I checked, no one, not one of the 15 O and O's had a single regularly scheduled program Monday through Friday. I think that that is an indication of what has happened to local programing in this country.

I don't know if you expected that much, but you asked.

Mr. LELAND. Thank you, Mr. Chairman.

Ms. CHARREN. One other thing. I would like to, if I am complimenting one side, I should compliment the other. Certainly Nickelodeon is the kind of nifty service that people had hoped for from cable, and I wouldn't want John to feel left out.

Mr. LELAND. I just wish that the children of my community could watch Nickelodeon.

Ms. CHARREN. That is the problem with depending on cable. That is why we think that Mark Fowler's idea of depending on the new technologies to take over now for that public interest standard, is the wrong time for that kind of deregulation. If cable were in more homes and more children had access to Nickelodeon kind of programing, I think we could begin to think about deregulating.

Mr. SWIFT. Let's pick up right there and proceed a bit further.

We have a very interesting array on this particular panel. It is very well balanced, and if the staff is to be responsible for that, my compliments. They are also very articulate coming from their respective positions.

I am not surprised or disappointed that you reach 1 to 2 percent of your audience. The economics of the cable technology makes that a commercially viable number for you, because you make your money by persuading local cable systems that they are going to make money and win subscribers, and keep subscribers by having that service there for the small percentage of the time that a child wants to avail himself or herself of that program.

Mr. SCHNEIDER. That is true.

Mr. SWIFT. You can do something that a broadcaster can never do, which is virtually continuous children's programing of a high quality and it will be there when the child or the parent or the family wants it. Is that correct?

Mr. SCHNEIDER. Yes, sometimes we are referred to as an electronic sandbox. It is handy.

Mr. SWIFT. What occurs to me is that that is an enormously enriching thing you bring to the Nation in terms of children's programing. It is one thing that could not have been provided in the past, prior to your technology being available, no matter what commitment the broadcaster made, because his economics are different.

Mr. **Schneider**. That is correct.

Mr. **Swift**. I have for many years been concerned with those advocates of children's programing that seem to have the idea that the broadcaster was capable of doing it all. I am now concerned that others will believe that you can do it all with your type of service, because there are limitations you have as well. You have to be wired to the home and you have to be available on a local system that chooses to buy you in syndication in order to get it.

So you have advantages and you have disadvantages as a technology and given the nature of the economics of your technology in distributing children's programing.

Mr. **Schneider**. That is correct.

Mr. **Swift**. Broadcasting has a different set of advantages and disadvantages. My point is, I doubt if either of the technologies, or direct broadcast satellite, or anything else that comes along is ever going to be the single way in which we are going to be able to meet the needs of children's programing. Does anybody disagree with that?

Mr. **Schneider**. Mr. Chairman, for many, many years, over-the-air television was the only game in town. In fact, there was a period when VHF television was the only game in town. I was struck last night dialing around in my hotel room here in Washington by the number of UHF that seemed to be on the air now. So UHF expanded substantially the old VHF dominance. But now we have cable. We have multi-channel distribution systems. We have subscription television, direct broadcast satellites, an explosion in video discs and video-tape technologies that will continue to expand. Then there is the video game which also uses that television set.

I made a point before that I would like this committee to consider. The arena in which we are playing, all of us, is the face of that television tube. That television tube is used increasingly for home computers, as a display device of which, I might add, children avail themselves.

I was pleasantly surprised the other day to find that the Atari Co. has a new computer coming out called "My First Computer," and it is designed for the preschool child. So we have a brave new world out there for young people, and the competition for their young minds. I am hopeful that all of us will continue to work in the most responsible manner in that regard.

Mr. **Swift**. And that should be seen as an enormous opportunity for this society.

What I am trying to get at is that it seems to me that as these new technologies come on line, we should view them as additive, being able to do different things to augment what we have had before. The commercial adviser has some confines in which he can function, but the public broadcaster has some different audience needs. He is freed up in some ways but he has terrible problems financially. So he is constrained. You have constraints. All the others will have some constraints.

As public policy people we need to devise a policy that is going to get the best out of all of these, and create the best possible mix for the children of America.

Mr. **Schneider**. You must be wise and you must be sophisticated. I think that it is a very difficult problem for this committee, with all of its other responsibilities, to keep up with the exploding technology. I know that you will try.

Mr. **Swift**. It seems to me you start by not assuming that just because you have arrived with your technology, and your particular economic base, that you are automatically going to replace something that we have previously relied on—because that is not the case.

Ms. **Charren**. I can't tell you how happy I am to hear you say that, because I was fortunate enough to get CBS cable, when CBS cable was available to people who could afford cable. I could see somebody sitting at a hearing like this and making a case that you don't need public broadcasting anymore, at least for the arts and culture, because here was CBS cable doing all kinds of programing like that extraordinarily well.

What if we had done away with the whole funding apparatus for public broadcasting during the height of that service, and had taken it out of the public policy arena and in effect done away with it, and then CBS cable went bankrupt. What if we depend on Nickelodeon, which is really a nifty service now, although it is only one spot on the dial. You need more diversity than that, I guess.

What if we depended on Nickelodeon and a few other programs like that for program services, and then they took advertising. Because of the pressures of advertising and the advertiser saying, "Look if we are going to put our message in, we want a bigger share of that audience," the television on Nickelodeon would start to look like the television on the networks on Saturday morning, with that lack of diversity. That is what caused television to lack diversity, the advertising. It is not that anybody wants to program for any other reason. Then we end up with no diversity of service because we are depending on everything but that public interest standard.

I think we have to remember that television has become the most important medium. We have to have the public interest considerations that make it work for us.

Mr. **Swift**. It seems to me that the public policy issue is not "who killed Captain Kangaroo." It is rather to understand the various economic, technological, and social forces that are at work on all of the means of providing children's television and to try to develop a policy that may take more wisdom than we have. The goal should be to try to develop a policy that will draw the maximum reasonable effort out of all of those technologies in the service of children, given the fact that they have other aspects of the American audience that they must serve as well.

I think that you have all contributed immeasurably in helping us to try to find a little wisdom in our pursuit of that policy.

Thank you all very, very much.

[The following letter was received for the record:]

ABC Entertainment
1330 Avenue of the Americas New York, New York 10019 Telephone 212 887-6691

Squire D. Rushnell, Vice President
Long Range Planning
and Children's Television

APR 22 1983

Dear Mr. Chairman:

I would like to submit for the record of the March 16 House Telecommunications Subcommittee hearing on children and television the following additional information on ABC programming of special interest to children during Children's Television Week:

> Wednesday, March 16. ABC Afterschool Special, Have You Ever Been Ashamed of Your Parents? A teenage girl learns an important lesson about pride when her mother takes a job as a cook for a wealthy family.
>
> Thursday, March 17. The Magic Planet, a prime-time fantasy adventure ice ballet starring Olympic medalist Toller Cranston, with music by the National Philharmonic Orchestra in London.
>
> Saturday, March 19.
>
> ABC Weekend Special, All the Money in the World; when a young boy rescues a leprechaun from a well and is granted three wishes, what he gets seems to be all the trouble in the world.
>
> Scooter Computer and Mr. Chips, a new segment in the Computer Rock series, designed to introduce children to computer education.

Additionally, ABC distributed to 6,000 school libraries, the attached poster entitled "ABC Treats Kids TV with TLC." Therein we salute National Children and Television Week.

Thank you for this opportunity to supplement my remarks.

Sincerely yours,

Squire D. Rushnell

Honorable Timothy E. Wirth
Chairman
Subcommittee on Telecommunications,
Consumer Protection & Finance
U.S. House of Representatives
Washington, DC 20515

April 21, 1983

Mr. Swift. Senator Heinz, who is cochairman of the resolution that created this week had hoped to be here, and was unfortunately detained in business in the other body, wanted to submit a statement for the record, and asked if the Chair would read the following very brief statement into the record.

Senator Heinz says:

> I congratulate Chairman Wirth and the committee for holding these important hearings today, and I would like to announce my intention to introduce legislation soon to provide greater tax incentives to corporate underwriting of children's TV programing. I am particularly interested in seeing the Federal Government add momentum to the efforts of the Five-Station Public TV Consortium on Children and Families, which with the help of the Corporation for Public Broadcasting will produce 26 1-hour dramas for prime-time showing in 1984. I salute all of those involved and pledge my support for this initiative and others discussed in today's hearing.

Without objection, his entire statement will be made a part of the record.

[Statement of Senator Heinz follows:]

PREPARED STATEMENT OF SENATOR JOHN HEINZ

Last year, Chairman Wirth and I introduced legislation to designate a "National Children and Television Week." I hope to add to the promotional events being conducted around the country this week by soon introducing legislation to increase the incentives for private sector support of children's T.V.

As a nation, we are recognizing that the private sector must play a greater role in support of important "public" services. Both the President and the Congress have encouraged increased charitable giving, corporate social responsibility, and public/private partnerships through administrative action, as well as tax legislation.

The sad fact is that adequate support for high quality television (and radio) programming for our children is gradually diminishing. The commercial networks have demonstrated time and again that they have been increasingly forced by economic realities to refrain from developing new programs for children. Some such as television critics like John O'Conner of the New York Times, have argued, "The state of children's programs on ABC, CBS, and NBC is rapidly becoming a national disgrace." Although I am aware that the networks have produced some quality children's T.V., it is true that as broadcasters go about maximizing profits, younger viewers are not of major concern. Children do not control a significant amount of disposable dollars.

Unfortunately, television is big business with big fiscal responsibilities. Fortunes are made or lost on the turn of a rating point. Can we leave the fate of children's programming to the operation of the marketplace? I think the question answers itself.

We are becoming more aware that the marketplace approach will not be effective, even those of us who once advocated this approach have begun to revise their thinking. Most recently, Mark Fowler, Chairman of the FCC, speaking about children's T.V., said last month, "Let's end government by a wink and regulation by a nod when it comes to certain categories of programs. Let us be advocates of public broadcasting's mission in this area, to fill gaps left by the broadcast and non-broadcast marketplace."

So it seems that public television is the only answer. And certainly the government should maintain or increase its level of support for this essential part of our national culture. But as we all know, the federal budget is in some difficulty; the federal government cannot do it alone.

Chairman Fowler also said in his speech, "I believe it is incumbent on those who care about children's programming, and I include myself among those, to advocate a sufficient budget for public broadcasting to help meet the needs of the child audience." It is ironic that at the same time the Reagan Administration is proposing to cut the funding for the corporation for Public Broadcasting from $140 million in FY83 to just $75 million by FY86. That's nearly a 50% cut.

The Congress's designation of "National Children and Television Week" encourages an increased investment in children's programming by all segments of American society. Many individuals and many groups have searched for ways to accomplish this. I have been working since January 8, 1983 when the President signed the legislation sponsored by Mr. Wirth and myself to develop a partial solution to the problem.

The clearest solution is to find a way to give the public-spirited members of the private sector a proper incentive that encourages them to do more of what they have often demonstrated they want to do. For these reasons, I am proposing a tax credit incentive for the corporation of the United States. This credit would be available to the commercial networks, the traditional sponsors of children's programming, and all the corporations in the land which are interested in the welfare of our nation's most valued resource.

The inspiration for my proposal comes from the recent announcement that five public television stations have joined forces to form a consortium to produce programming for children and families. Headed by WQED in my hometown of Pittsburgh, the consortium members include KCET/Los Angeles, KTCA/Minneapolis-St. Paul, SC ETV/South Carolina and WETA/Washington, D.C. The series will premiere on PBS in the fall of 1984.

The mandate for the series from the Corporation for Public Broadcasting (CPB) is simple and direct: each program should invigorate and replenish the strong American storytelling tradition. Dramas -- well-crafted stories told well -- will give the series its distinctive character. Narratives with broad audience appeal will be developed into dramas and imaginatively produced to captivate the family audience week after week.

Only public television has not forgotten the children, which may explain why it is watched and loved by so many young people. The regular service has included Mister Rogers' Neighborhood, Sesame Street, Electric Company, Zoom, Once Upon a Classic and others.

Now, thanks in large part to CPB, public television is much better equipped to address the problem of inadequate programming for children. CPB has announced a $6 million challenge to establish a new consortium for family and children's programming. The public T.V. stations have added $1,000,000. This grant will combine resources of KCET, KTCA, South Carolina, and WETA, led by WQED, with its award-winning track record of programs for children and their families, in designing a modern, impactful series of 26 hour-long dramas. Most of them will be contemporary in concept and setting. Designed to be aired in prime time, the series will reveal the rich diversity of our past, our present, and a hopeful future. The consortium will also seek $2,000,000 in additional underwriting to assure a budget which will permit the highest quality programs to be produced. I think the federal government should act to provide at least a matching amount.

My plan is not complicated: We propose a three year experiment which will explore the possibility of private philanthropy helping to solve the critical problem with the aid of a tax credit.

In the same way an individual can claim a tax credit for child care, corporations would be allowed a children's programming tax credit.

The tax credit would be for a portion of every contribution made to any FCC-licensed charitable public television or radio station to produce, acquire, advertise, or broadcast high quality, innovative programming for the children of America. On the balance of these contributions not available for computing the tax credit, corporations would be allowed the normal deduction provided for charitable contributions by the Internal Revenue Service. This tax credit for charitable contributions will be a powerful incentive to do the job that needs to be done.

For the purposes of this legislation, children's programming is defined as programming directed toward children and teenagers (under age 17) in content areas such as health, science, literature, and other cultural fields. This programming would take the form of dramatic, informational, and educational presentations.

The basic intent of this plan is to generate major gifts from corporations capable of making them by providing an appropriate incentive. At a time when American corporations are seeking to reduce their own tax burdens, is there a more effective way to also benefit American society?

The advantage of this plan is that it calls on and rewards the public spirited efforts of this nation's private sector to help accomplish a good for a precious, unprotected portion of our entire society.

Mr. Swift. I thank you all for waiting so long. There is a finite end to your wait, however, because we have just about 30 minutes in which to do our business. I would like to begin by having each of you identify yourself for the record, and then we will come back to each of you and take the testimony.

STATEMENTS OF KEITH W. MIELKE, ASSOCIATE VICE PRESIDENT FOR RESEARCH, CHILDREN'S TELEVISION WORKSHOP; JOHN BLESSINGTON, VICE PRESIDENT, PERSONNEL, CBS/BROADCAST GROUP; SHARON ROBINSON, DIRECTOR, INSTRUCTION AND PROFESSIONAL DEVELOPMENT, NATIONAL EDUCATION ASSOCIATION; PHYLLIS TUCKER-VINSON, VICE PRESIDENT, CHILDREN'S PROGRAMING, NBC TELEVISION NETWORK

Mr. Mielke. Mr. Chairman and members of the subcommittee.

Children's Television Workshop produces Sesame Street, The Electric Company, and 3-2-1 Contact. Of those, the best known product is Sesame Street, which has now been on the air for 14 years.

In the production of that, a unique model, an approach to the ways of producing television has been developed and that continues to evolve through our most recent children's program, which is a science program for children 8 to 12 years of age called 3-2-1 Contact.

If we have ever had anything approaching national consensus on an educational need, it is in the area of science education for a citizenry that can cope with technological issues, the employability of our graduates, the national economy, the national security, to protect our lead in the high technology industries, to bring women and minorities fully into the science and technological field.

These are continuing problems, and it is going to require the best of our formal and our informal efforts to try and address them, and television has an important terrific role it can play for those significant national needs. 3-2-1 Contact is a program that meets such a need.

Its first season is quite successful. 3-2-1 Contact is designed to be used both in the home and the school. The home audience, for example, in its premiere run, attracted over 23 million home viewers. In the schools, 500,000 teacher guides were requested and sent out. So we have substantial audience in the home and substantial audience in the school.

Through the use of repeats, this continuing popularity leads to an attractive cost-effectiveness as well. We think it is reasonable to estimate that it would cost no more than one penny to expose one program to one audience member.

This program has also been endorsed by the National Education Association, the National Science Teachers Association, and has won numerous awards.

We are very pleased to report that the second season of programs of 3-2-1 Contact is now being produced. With the support of the Congress, and the support of the Public Understanding of Science program within the National Science Foundation, the Department of Education, and the Corporation for Public Broadcasting, we are now producing 40 new programs.

Beyond that, our future funding is uncertain, but we are hopeful and optimistic that with leadership from the Federal agencies, we can use our most powerful national medium in a long-term commitment to children, education, and science.

I have a very brief excerpt, some snippets of the second season of 3-2-1 Contact, which will premiere next October. We are in production and this was pulled out of the studio very late last night, so I am very hopeful that this is OK. This is our first look at season two of 3-2-1 Contact.

[A film clip was shown.]

Mr. MIELKE. This completes my testimony.

[The prepared statement of Mr. Mielke follows:]

PREPARED STATEMENT OF KEITH W. MIELKE, ASSOCIATE VICE PRESIDENT FOR RESEARCH, CHILDREN'S TELEVISION WORKSHOP

Mr. Chairman and members of the Subcommittee:

I am Keith Mielke, Associate Vice President for Research at the Children's Television Workshop. We produce SESAME STREET, THE ELECTRIC COMPANY, and 3-2-1 CONTACT.

In the spirit of National Children and Television Week, I am here to testify about constructive and positive uses of televison, and how this medium can serve the best interests of children as well as some of our most pressing national needs.

CTW's best known product is SESAME STREET, which is now in its 14th broadcast year in the U.S. The intent of all our educational series is to educate using entertainment techniques, such as animation, short documentaries, humor and music. Educational advisors recommend curriculum content, and CTW researchers monitor program elements and test reactions with target audiences.

While SESAME STREET once depended heavily upon federal support, the good news is that now direct federal support is no longer required. Two-thirds of the cost of producing SESAME STREET is now paid through self-generated income, and the other third is paid by the public broadcasting stations. Millions upon millions of pre-schoolers have now benefitted from this investment.

Our most recent children's program, and the one with which I am most closely involved, is 3-2-1 CONTACT. This is a science and technology series for children eight-to-twelve years of age.

If ever there was an emerging national consensus on an educational need, it is for science education. For an enlightened citizenry able to cope intelligently with technological issues, for reasons of employability and national economy, for reasons of national security and protecting our lead in critical high technology areas, the conclusion is that we are dangerously behind in science education and that it is a high national priority to address the problem. The problem is so severe and so entrenched that it will take the best efforts of our formal and informal educational resources to be responsive. Television has a big role to play in that mission.

3-2-1 CONTACT is a fine example of educational programming at the national level, programming designed to complement the formal curriculum in schools, but also to be freely available in homes where science instruction in schools may be inadequate or even non-existent. In the homes, this series attracted over 23 million viewers in the very first airing of its 65 programs. 3-2-1 CONTACT is also viewed widely in elementary schools throughout the country. About 500,000 teacher's guides which help teachers incorporate the series into their curriculum have been requested and sent out. With large audiences for science education in the homes and the schools, and with continuing popularity through multiple repeats, we estimate that the cost of one person viewing one program reduces to about a penny or less.

CTW has demonstrated that children in very large numbers can be reached in homes and schools with programs that are appealing and educationally effective, and that national impact can be achieved at very attractive levels of cost effectiveness.

We are very pleased to report that, with the strong support of the Congress, the National Science Foundation, through its Public Understanding of Science Program, the Department of Education, and the Corporation for Public Broadcasting have provided funding for a second season of 3-2-1 CONTACT programs, to consist of 40 programs. Funding beyond this point is uncertain; nevertheless, we are optimistic that we can, with strong federal leadership, use our most powerful national medium in the service of children and science education, not as a one-shot band-aid, but as a long-term commitment.

With your permission, I will now play for you a few snippets from some of the scenes in the new 3-2-1 CONTACT series which will premiere next October.

Mr. SWIFT. I loved that opening sequence. I could sit and watch that all day long.

Mr. Blessington.

STATEMENT OF JOHN BLESSINGTON

Mr. BLESSINGTON. Thank you, Mr. Chairman.

I appreciate the opportunity to present the views of CBS on the important subject of children and television.

What qualifies me to appear before you today is not my recent personnel appointment, but rather the preceding 4 years as CBS' vice president, educational and community services, and the 20 preceding years as a teacher and a schoolhead.

We have submitted our remarks, and I have cut them down. In view of your comment and the interest of time, I will cut them as I go. So if I stumble a little bit, you will know I am trying to edit a little bit as we go along in the interest of time.

CBS is especially responsive to young people as a part of our commitment to the total audience. I think that is our overall position. We feel secure in saying that in innovative areas, we have made some very strong commitments having produced some of the first formulas, such as trying to give children an understanding of current events in our series "In The News," which was Emmy and Peabody awarded. In the fields of cultural programing, we tried to bring an array of things, including currently the "Children's Film Festival."

In other innovative areas, we introduced the concept of value-oriented themes through the award-winning "Fat Albert and the Cosby Kids," which has been a Saturday morning staple since 1972. These are just a few of that type.

We don't stop with what is on the screen, we go past that. So that we have in our broadcast group the department of educational and community services, which I headed for 4 years. In that we develop programs and projects with educational community groups trying to find ways to have television be more beneficial to children.

For example, the department directs the CBS television reading program. This project involves the distribution of scripts around the country. Since 1977, we have distributed over 20 million scripts. The National Education Association said that they thought this was a notable exception of television and teachers working together to help children. So we are pleased about that.

Another example of our efforts to use television to encourage reading is our "Read More About It" project, which we do at the Library of Congress. In a variety of specials, an actor comes at the end of the special, and steps out of character and announces a list of books which have been selected by the Library of Congress which might be of interest to the television viewer. Dr. Daniel J. Boorstin of the Library of Congress says that this project links the pleasure, power, and excitement of books and television.

In short, we believe that our young viewers have been thoughtfully served by our efforts on screen and off. We recognize the hearing has not been called so that we can congratulate ourselves or because everyone is terribly pleased. We know that some people are displeased with both the quality and the quantity of children's programing. In the past, they have called for legislation for the imposition of quotas mandating the amount of and types of children's programs which some individuals would find appropriate.

In our view, the establishment of quotas for children's programing, or for any other program category, would do no less than accept the principle that the Government may determine how much of what kind of programing would be seen and when. This concept we find at odds with basic first amendment values and the role of broadcasting in a free society.

Equally important is the fact that to mandate one type of programing is to exclude others regardless of the interest of the audience or the judgment of the broadcaster. Therefore, CBS strongly opposes the adoption of such type of rules.

However, I do not want to dwell on this, I am not a lawyer. The fact is that we think the children are rather well served by commercial and public broadcast and increasingly through the emergence of new technology such as cable and video-cassettes. Therefore, the question to us is really one of selection rather than scarcity.

Also part of the problem, however, is definitional. The FCC now limits its definition of children's programs to those originally produced and broadcast for 12 years old and under. However, we all know that children watch a far wider range of programs, and to cite a few, "The Blue and the Gray," "Oliver Twist," and "A Tale of Two Cities," these types of programs which are designed with children in mind, in part provide information and stimulate interest about history, literature, culture, and social issues.

These are not children's programs by FCC standards, yet even our critics call these "must viewing" for young people. This apparent anomaly has led one former FCC Commissioner to suggest that programs which serve the young audience be redefined to include those "contributing to the learning experience of young people 17 years old and below."

When viewed in that perspective a far greater picture of the viewing choices available to a young audience emerges. Indeed, the letter of invitation to this hearing refers to programing for younger Americans.

There are, of course, many programs available which are more specifically directed toward the younger audience, in addition to our regularly-scheduled children's programs. We offer the afternoon specials, the specials on weekends, on Sundays. We know that other broadcasters can point with justifiable pride to their efforts as well.

We think that it does not negate our attempts if we point to the role of public television, because a portion of the public spectrum has been reserved to the public stations precisely in order to allow them to serve needs which may not be fully met by the commercial systems. So no matter how we evaluate what is available for children, we could certainly not ignore "Sesame Street," "Mr. Rogers Neighborhood," and the "Electric Company."

Another emerging source is cable, as has been indicated before. In addition to the "Nickelodeon," the Disney channel, and then the

HBO "Fraggle Rock" and "Brain Games" and USA Cable's "Calliope."

So, in summary, we don't think that there is any great absence of programing at all, whether it be educational or informational. It is inevitable, however, that opportunities for viewing being what they are that some people will be dissatisfied. Each of us would like television to offer more of the kinds of programing which he or she thinks is important. But broadcaster time is finite. If one kind of program is put on, then another has to be excluded. Clearly the first amendment means that such value judgments will not be imposed by Government.

It is important to emphasize, as I close, that television can never take the place of the school, the church, the home, or any of the other social institutions that rely on interpersonal contact to help children grow emotionally and intellectually.

On the other hand, I would observe that television in general, and not just what we call children's television is a wonderful resource which parents and educators can, and very often do, use in a very constructive manner to enrich the lives of our children.

Thank you.

[Testimony resumes on p. 168.]

[The prepared statement of Mr. Blessington follows:]

CBS/BROADCAST GROUP
CBS Television Network, CBS Entertainment, CBS Sports, CBS News, CBS Television Stations, CBS Radio
CBS Inc., 51 West 52 Street, New York, New York 10019 (212) 975-4321

BEFORE THE SUBCOMMITTEE ON TELECOMMUNICATIONS, CONSUMER PROTECTION, AND FINANCE

of the

HOUSE COMMITTEE ON ENERGY AND COMMERCE

Statement by JOHN BLESSINGTON
Vice President, Personnel
CBS/Broadcast Group

March 16, 1983

I appreciate the opportunity to present the views of CBS on the important subject of children and television. At the outset, I would like to note that what qualifies me to appear before you today is not my recent personnel appointment, but rather the preceding four years spent at CBS as Vice President, Educational and Community Services and 20 years before that as an educator.

CBS is responsive to young people as part of a commitment to our total audience, and our record is one of achievement. For example, we have pioneered several innovative program formats for young viewers. CBS was responsible for network television's first regularly-scheduled effort to provide young people with information about current events -- the series of capsule news segments entitled IN THE NEWS, which has been honored with Emmy and Peabody awards. And in the field of cultural programming, we offer such series as the CBS CHILDREN'S FILM FESTIVAL. In still another innovation, we introduced the concept of value-oriented themes in Saturday morning children's programming through the award-winning FAT ALBERT AND THE COSBY KIDS, a staple since 1972. These are but a few of many interesting and imaginative programs which CBS offers to young viewers.

Our commitment to young people, however, does not end with what appears on the screen. CBS has a separate Department of Educational and Community Services, which I headed for four years. The department works with educational institutions and community groups across the country in developing ways in which CBS programs and projects may be used to benefit young viewers.

For example, the department directs the CBS Television Reading Program. This project involves the distribution of scripts of selected CBS Television Network programs for classroom use to enhance student interest in reading and other subjects. Since its inception in 1977, CBS has distributed more than 20 million scripts nationwide. The National Education Association has called the Reading Program "a notable example of television and teachers working together to help children."

Another example of our efforts to use television to encourage reading is our "Read More About It" project. Here, a list of books, prepared by the Library of Congress and relating to the subject matter of selected CBS specials, is recommended to viewers at the conclusion of these broadcasts. This is done by a member of the program's cast, stepping out of character and addressing the audience directly. In the words of Dr. Daniel J. Boorstin, Librarian of Congress, this project "links the pleasure, power and excitement of books and television."

In short, we believe that young viewers have been thoughtfully served by our efforts both on screen and off. We recognize, however, that this hearing has not been called because there is universal approval of the performance of broadcasters in this area. There are some who are dissatisfied with the quality and the quantity of children's programs on television today. And, as in the past, that dissatisfaction has led some to call for government involvement in children's programming, including the imposition of quotas mandating the amounts and types of children's programs which these individuals would find appropriate.

In our view, the establishment of quotas for children's programming -- or for any other program category -- would do no less than accept the principle that the government may determine how much of what kinds of programming will be seen by the public and when. That is a concept which we at CBS find fundamentally at odds with basic First Amendment values, and with the role of broadcasting in a free society. Equally important is the fact that to mandate one type of programming is to exclude all others, regardless of the interests of the audience or the judgment of the broadcaster. Therefore, CBS strongly opposes the adoption of any such rules.

However, I do not want to dwell on this subject, both because I am not a lawyer and because, it seems to us, the recurring calls for government involvement in this area are based on a false premise. Contrary to the belief of some, the fact is that children are well served in today's television marketplace by commercial and public broadcasters and, increasingly, through emerging technologies such as cable television and video cassette. Therefore, the question is not one of scarcity, for the programs are there; rather, it is one of selection.

Part of the problem in discussing children and television has been definitional. The FCC has narrowly limited its definition of "children's programs" to those which are "originally produced and broadcast for [children] twelve years old and under." We all know, however, that children watch a far wider range of programming. To cite only a few CBS examples, such highly-acclaimed dramatic specials as THE BLUE

AND THE GRAY, OLIVER TWIST and A TALE OF TWO CITIES provide information and stimulate interest about history, literature, culture and social issues. Although these presentations for the entire family are not considered "children's programs" by FCC standards, they are frequently singled out by critics, parents and educators as "must" viewing for young people.

This apparent anomaly has led one former FCC Commissioner to suggest that programs which serve the young audience be redefined to include those "contributing to the learning experience of young people 17 years old and below." When viewed in this broader perspective, a more complete picture of the viewing choices available to the young audience emerges. Indeed, the letter of invitation to this hearing refers to "programming for younger Americans."

There are, of course, many CBS programs available which are more specifically directed toward the younger audience. And, in addition to our regularly-scheduled children's programs, the CBS Television Network offers after-school children's specials on weekday afternoons, while continuing the presentation of children's specials on Sundays. Our efforts in this area are detailed in a report entitled "Children and Television -- A Closer Look," which we are submitting for the record.

Other commercial broadcasters have their own achievements, to which they can point with justifiable pride. However, it is in no sense an abdication of the responsibilities of commercial broadcasters to point out the role of public television in this area. A portion of the broadcast spectrum has been reserved to public stations precisely in order to allow them to serve needs which may not be fully met by the commercial system. No attempt to evaluate the viewing opportunities available to children should ignore such programs as SESAME STREET, MISTER ROGERS' NEIGHBORHOOD and THE ELECTRIC COMPANY.

Another emerging source of children's programming is cable television. Warner Amex's "Nickelodeon" provides a cable channel devoted to children's programs, and a new children's service, the Disney Channel, will begin operation this year. In addition, other cable services offer regularly scheduled children's programming, such as HBO's FRAGGLE ROCK and BRAIN GAMES and USA Cable's CALLIOPE.

Moreover, the free market continues to search for still other opportunities to meet the entertainment and information needs of the young through television. In recent years, for example, that market has spawned more than 2000 video cassette titles for young audiences.

In sum, there is no absence of programming for young viewers -- including informational programs -- on American television today. Indeed, CBS recently conducted a new survey of weekday children's offerings in the same 52 sample markets analyzed in an FCC study issued in advance of the Commission's 1980 children's television hearings. Our survey, which we are submitting today for the record, shows that most children are served during the overwhelming majority of non-school, non-prime time half-hours.

It is inevitable, of course, that the opportunities for viewing which in fact exist will not satisfy everyone. Each of us would like television to offer more of the kinds of programming which he or she personally thinks is important. But broadcast time is finite; if more of one kind of program is presented, something else will have to be sacrificed. Clearly, if the First Amendment means anything, it means that such value judgments cannot be imposed by the government.

It is important to emphasize that television can never take the place of the school, the church, the home, or any of the other social institutions that rely on interpersonal contact to help children grow emotionally and intellectually. On the other hand, I would observe that television in general -- and not just what some call "children's television" -- is a resource which parents and educators can and do use in a constructive manner to enrich children's lives.

The Availability of Children's Television

A 52-Market Analysis of Weekday Programming

November, 1982

The report presents the results of a study conceived and executed by CBS to determine the availability of children's television programming during the typical Monday-Friday period in November, 1982.

The data were derived from an analysis of daytime half-hours (6:30am to 6:30pm) throughout the week when all children two-to 11 years of age are at least potentially in the television audience. The objective was to determine the proportion of these half-hours in which at least one children's program was available on over-the-air television channels in each of 52 markets.

In addition, from those half-hours in which there was no children's programming from broadcast sources, the study sought to establish whether such programming was being provided by cable systems serving the market.

Since, for all but the youngest children, the weekday hours between 9:00am and 3:00pm are normally spent in school, the Monday-Friday portion of the analysis was necessarily confined to the 12 half-hours between 6:30 and 9:00 in the morning and between 3:00 and 6:30 in the afternoon. Thus, the Monday-Friday data reported below are based upon a total of 60 daytime half-hours.

Sample Markets

The 52 sample markets are the same ones included in a similar analysis carried out in 1980 for CBS's filing in the FCC children's television proceeding (and, prior to that, in an FCC-sponsored study comparing the amounts of children's programming available in the years 1973 and 1977). As in the earlier research, the markets have been grouped according to size into four separate strata, each comprised of 13 markets. With only two exceptions, the stratum distribution of the 52 markets is identical to what it was in the earlier CBS and FCC research. These are Fort Smith, which has moved to Stratum 3 from Stratum 4, and Utica, formerly Stratum 3, dropping down to Stratum 4.

	ADI Rank-Interval*
Stratum 1 Markets	1 - 53
Stratum 2 Markets	54 - 101
Stratum 3 Markets	102 - 156
Stratum 4 Markets	157 - 210

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*Obviously, 210 markets cannot be divided into four equal strata; beyond that, however, population shifts over the past several years have affected the relative size-rankings of the original 52 sample markets, requiring that the end-points of the four ADI rank-intervals be slightly redefined.

Tabulation of Programs

The raw data on which the findings reported below are based are the number of half-hours in which at least one children's program was available in each market during the typical Monday-Friday period. This was determined from two sources:

1. The Monday-Friday section of the November 1982 Nielsen Station Index for each market. (Nielsen was chosen over Arbitron for this purpose because the latter does not include the titles of public stations' programs). We included in our count only those programs intended expressly for children; those having demonstrably strong appeal to the child audience but not originally produced for that audience (e.g., The Brady Bunch, Buck Rogers, Chips Patrol) were not tabulated. Where there was confusion over whether a given title was in fact a children's program, this was resolved by contacting the programming department of the station involved.

2. Unlike our 1980 study, which was limited to programming available only from over-the-air sources in each market, we have this time integrated the children's fare offered during non-school half-hours Monday-Friday by five nationwide basic-cable services: Nickelodeon (Warner Amex), USA Cable Network, and the three superstations -- WTBS, WOR and WGN. This of course provided only a minimum estimate of cable-delivered children's programming, since it does not include other distant broadcast stations which may be imported into an individual market.

The number of weekday half-hours in which children's programming is available in a given market was computed as the sum of:

- The number of half-hours provided by over-the-air sources, plus...
- The number of half-hours in which only cable-delivered programming was available, downweighted by the local-market penetration of the cable service offering it.*

Results

1. Stratum 1 Markets: Out of the 60 non-school half-hours (6:30-9:00am and 3:00-6:30pm) comprising the Monday-Friday period examined, Stratum 1 markets averaged 47.1 half-hours (79%) in which was available at least one program intended specifically for the two-to-11 age group (or some segment thereof). Of these 47.1 half-hours, 45.8 were provided by over-the-air stations and an additional 1.3 by the five cable sources.

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*For example: in Green Bay, there is no over-the-air children's programming at 8:30am, but 24% of the homes in that market are able to receive USA Cable Network, which offers the program Calliope at that time. The 8:30-9:00am time period therefore contributes 0.24 half-hours toward Green Bay's daily total.

As shown in the following table, there has been a very slight decline since 1979 in the number of weekday half-hours in which over-the-air children's programming is available. To some extent, this has been offset by the increasing availability of cable-delivered children's fare over the past three years -- an increase we have no way of quantifying precisely, however, since cable was not included in our earlier study.

	# Non-School Half-Hours Average Market				Percent of Total Non-School Half-Hours Average Market	
	1982			1979	1982	1979
	Total	Over the Air	Cable Only	Over the Air	%	%
Stratum 1	47.1	45.8	1.3	47.5	78.5	79.2

In view of the relative concentration of children in the nation's larger television markets, the data for Stratum 1 are particularly significant. For, in the top 53 markets from which these 13 were selected, there reside 21.5 million children -- some two-thirds (66.4%) of all two-to-11 year-olds in the U.S. population. For these children, television (predominantly over-the-air television) is providing programming during an average of over three-quarters of non-school weekday time. And, for the approximately 30% of Stratum 1 homes now subscribing to basic cable, children's programming is of course available during an even larger proportion of the day.

2. Stratum 2 Markets: The 13 markets drawn from Stratum 2 averaged 40.6 half-hours of weekday children's programming, or 68% of the morning and afternoon half-hours when children aren't in school. Again, the bulk of this total (36.2 half-hours) was accounted for by over-the-air stations -- a figure higher than 1979's 32.5 -- with the remaining 4.4 half-hours coming from cable services.

3. Stratum 3 Markets: The average Stratum 3 market offered 31.1 half-hours Monday-Friday in which at least one children's program was available (52% of total non-school time). Relative to 1979, the number of half hours provided to the average market by over-the-air stations was somewhat less (26.2 versus 28.7). With the inclusion of the nearly five additional half-hours supplied by cable, however -- an amount almost certainly well above that of three years ago -- the availability of children's programming in these markets is in all likelihood more than what it was in 1979.

4. Stratum 4 Markets: In Stratum 4, as in Stratum 2, the number of half-hours in which children's programming was offered by broadcast stations was actually higher in 1982 than three years before (18.1 versus 13.1). Together with the nearly eight weekly half-hours delivered via cable (a figure arrived at through weighting in accordance with the five services' respective penetrations in each market), the availability of children's programming in the average Stratum 4 market stood at just under 26 half-hours (or 43% of weekday non-school time).

	# Non-School Half-Hours Average Market				Percent of Total Non-School Half-Hours Average Market	
	1982			1979	1982	1979
	Total	Over the Air	Cable Only	Over the Air	%	%
Stratum 1	47.1	45.8	1.3	47.5	78.5	79.2
Stratum 2	40.6	36.2	4.4	32.5	67.7	54.2
Stratum 3	31.1	26.2	4.9	28.7	51.8	47.8
Stratum 4	25.9	18.1	7.8	13.1	43.2	21.8

-- Philip A. Harding
Director, Special Projects Research
CBS/Broadcast Group

CBS
CHILDREN AND TELEVISION —A CLOSER LOOK

Children's television. Much has been said about it; much has been ignored.

For too long, the focus has been simply on "children's television," yet it is more important to examine the subject of children *and* television, because young people do not just watch programs designed specifically for them. There is no such thing as a "children's hour." In fact, Saturday morning represents only 9 percent of the 2 to 11-year-old child's weekly viewing.

Programs such as CHARLIE BROWN, DR. SEUSS, GARFIELD and other special fare are enjoyed by audiences both young and old. Acclaimed dramatic specials such as THE BLUE AND THE GRAY, OLIVER TWIST, and ALL QUIET ON THE WESTERN FRONT, to cite only a few CBS titles, provide information and stimulate interest about history, literature, culture and social issues. While these presentations are not called "children's programs" by Federal Communications Commission standards, they are frequently singled out by critics, parents and educators as "must" viewing for young people. The FCC narrowly defines children's programming as "programs primarily designed for children aged 2 through 12." It seems clear that a more flexible approach to assessing service to the young audience is needed. Indeed, former FCC Commissioner Abbott Washburn suggested a broader definition: "Programs contributing to the learning experience of young people 17 years old and below." This approach would encompass many of the above-mentioned programs—and more.

TELEVISION'S ROLE

Even as with adults, children are informed and entertained by television. However, children do not either live or grow up in a vacuum. Television may play a role in the developmental process, but the home, the church, the school and peer groups play vastly larger roles. While television—by design—should not be an instrument of teaching, it can serve as the catalyst to stimulate interest in a wide range of subjects and ideas. Television is not and should not be either an extension of the classroom or a third parent in any household.

American history was the backdrop for THE BLUE AND THE GRAY, the sweeping saga of the Civil War.

©United Feature Syndicate Inc

The CHARLIE BROWN specials provide entertainment for children and adults alike.

PARENTAL GUIDANCE

Parents properly devote time either to selecting or approving a child's clothing, books, food, friends and schools, and they should be equally involved in selecting what a child watches on television. Yet the question of parental guidance and responsibility is too often ignored in discussions about children and television.

Do children spend too much time watching television? In many cases, yes—but not because there is anything inherently wrong with television viewing. The answer would still be "yes" even if children devoted all of their viewing time to watching Beethoven concerts and Shakespearean plays. There should be diverse activities for children (and for adults), such as athletics, reading and hobbies, to name a few. But that is where the parent must assume a role in guiding the child's leisure time activities.

BEYOND THE SCREEN

The interest of CBS in young people goes beyond what appears on the screen. CBS is unique among broadcasters in having a separate Department of Educational and Community Services, headed by a professional educator and serving as a valuable resource to the public in the areas of education and family life as they relate to television. Working with educational institutions and community groups across the country, the department has representatives traveling almost constantly, meeting and talking with parents, educators, religious leaders and others interested in children and television. This allows us to develop opportunities for CBS programs and projects to be used to provide a greater service for young viewers and their families.

CBS TELEVISION READING PROGRAM

Several major projects have been developed by CBS to enrich young people's viewing experiences by encouraging the application of that viewing to a learning experience at school and at home.

The CBS Television Reading Program is a nationwide television script-reading project designed to utilize students' enthusiasm for television to help improve their reading skills and increase

Television viewing is often a family activity in many homes where the parent guides a child's viewing.

In the classroom, many educators are using television to stimulate interest and ideas in a wide range of subjects.

their motivation for further reading, learning and creative thinking.

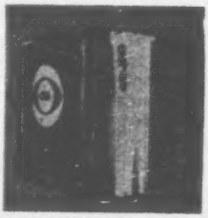
Working through CBS affiliated stations and local schools, the Network offers matched-to-broadcast scripts of specially selected CBS presentations to elementary and secondary school students around the country. The scripts contain the dialogue as well as camera and stage directions. In the classroom before the actual broadcast, students often take turns reading the various roles aloud or acting out the parts. Participating teachers receive comprehensive guides which are used to initiate classroom discussion and involve the students in a variety of reading, writing and creative projects that include history, geography, social studies and other subjects. In addition to reading the scripts, students are urged to read some of the many books, articles or periodicals listed in the teachers guides' extensive bibliography. Since its inception in 1977, more than 20 million such scripts have been distributed nationwide. In addition, scripts and guides are also being used in schools for the hearing-impaired, senior citizen centers and a number of correctional facilties.

As part of the CBS Television Reading Program, television scripts are being used as tools for reading, learning and thinking.

CBS/LIBRARY OF CONGRESS "READ MORE ABOUT IT"

In another effort of significance to young viewers, CBS is teamed in a unique partnership with the Library of Congress in a project called "Read More About It." In the words of Dr. Daniel J. Boorstin, Librarian of Congress, the effort "links the pleasure, power and excitement of books and television."

From a variety of selected CBS specials, the Library of Congress prepares a list of recommended books which relate to the particular subject matter of each broadcast. In a special televised message immediately following the broadcast, a well-known personality—usually a featured performer from the broadcast itself—alerts viewers to several titles from the list and urges them to visit their local library or bookstore to read more about the subject. The full list of recommended titles is also distributed to schools and libraries around the country by the Library of Congress and American Library Association.



The "Read More About It" project stresses the complementary relationship of books and television.

Since the project began in 1979, "Read More About It" messages have varied in scope from Richard Thomas' announcement following his performance in ALL QUIET ON THE WESTERN FRONT to an animated message delivered by Charlie

Brown and Snoopy following a CHARLIE BROWN special. In all, some 50 CBS Television Network broadcasts have been included in the project.

VIEWERS' GUIDES

CBS has published and funded several viewers' guides designed to help teachers, parents, students—viewers in general—become comfortable and creative in the uses they make of television.

In addition to the guides for the CBS Reading Program, other guides are generic and have value beyond use with a particular program. One such guide, "Take a Lesson from TV," demonstrates how teachers, students and families can use television to enrich learning and enhance creativity. Organized by subject area, "Take a Lesson" suggests reading, writing, listening, drama and library activities that use television as a springboard to further learning. Although directed primarily at teachers, each section contains suggestions for family activities as well as classroom experiences.

Another guide, "The Television Picture," explains clearly and graphically how television developed, how it works, how stations and networks are organized. This guide has been especially useful in career education.

A third guide, "Television: A Plus for Librarians," was developed in conjunction with the American Library Association and assists school and public librarians as they direct children toward making constructive use of the various electronic media.

EDUCATIONAL ADVISERS

To help shape informative and entertaining programming for children, an educational advisory panel was established in 1972, with Dr. Gordon Berry of the Graduate School of Education at UCLA serving as chief adviser to CBS on children's programs. Dr. Berry works closely with program producers and writers and with the CBS programming and program practices personnel. He examines story outlines, reviews scripts, discusses issues and ideas. He also draws on a panel of experts from different fields, including child psychiatrists, psychologists, educators and others who provide their advice and guidance about some of the learning activities, values and concepts that are to be part of CBS programming.

Richard Thomas alerted viewers to books about World War I following ALL QUIET ON THE WESTERN FRONT.

CBS furnishes many materials for teachers, parents and students to help them use and understand television.

INNOVATIVE PROGRAMMING

CBS has pioneered several innovative program formats for young viewers: broadcasts that entertain, enlighten and inform.

Fat Albert And The Cosby Kids has been a Saturday morning favorite on CBS since 1972. This highly successful, award-winning series deals with real problems that affect all children at one time or another, such as keeping a promise, obeying parents, not poking fun at younger children, maintaining a proper diet, even not watching too much television.

The situations and characters are drawn from comedian Bill Cosby's own childhood in Philadelphia, with Cosby himself appearing to add a personal touch to the theme of each episode.

NEWS & INFORMATION Young people are growing up in an exciting, changing world, and to help them understand it better, CBS News developed In The News, network television's first regularly scheduled effort to provide young viewers with information about current events. And, according to a special Gallup Youth Survey, these capsule news broadcasts have made an important contribution to children.

In a survey of a national sample of teenagers, Gallup found that two-thirds had seen In The News while growing up and, of this group, nearly 90 percent said they had learned from the series. Nearly half considered In The News a major source of information about the world. Conceived in 1971, this pioneering Emmy and Peabody Award-winning series of capsule news segments is broadcast at least once an hour during the CBS Saturday morning programming.

In addition, short, informational messages relating to health, safety and nutrition are also interspersed throughout the weekend children's schedule.

FILMS FOR YOUNG PEOPLE The CBS Children's Film Festival provides a brilliant panorama of customs and attitudes of different lands by presenting the best available children's films from here and abroad. This award-winning series offers the rare combination of pure entertainment and cultural values wrapped into one pleasurable package.

Fat Albert And The Cosby Kids reflects real situations about growing up.

In The News provides young viewers with information about current events, drawing upon the world wide resources of CBS News.

AN AMERICAN INSTITUTION A commitment to children that began on CBS more than a quarter of a century ago continues. Since his first broadcast on the Network in 1955, CAPTAIN KANGAROO has been sharing the joy of discovery with an ever-renewing audience of preschool children and their parents. And to keep up with that changing world, Bob Keeshan and his staff are continually developing new programming concepts to encourage a child's interest in reading, nature, the arts, science and health. Recognized with four Emmy Awards and two George Foster Peabody Awards, the Captain offers a format of limitless variety and boundless enthusiasm. In all, almost 8,000 hours of CAPTAIN KANGAROO programs have been broadcast on the CBS Television Network.

CAPTAIN KANGAROO has been sharing the joy of discovery with millions of young viewers since 1955.

PROGRAM DIVERSITY The Network's Saturday morning program schedule reflects a broad range of fare from the pure entertainment of BUGS BUNNY to the informational IN THE NEWS segments and the value-oriented FAT ALBERT. And in development for the fall of 1983 is THE CHARLIE BROWN AND SNOOPY SHOW, an all-new weekly series based on the popular Charles Schulz characters.

SPECIAL BROADCASTS FOR YOUNG PEOPLE

Expanding its creative efforts, CBS developed an ever-growing commitment to special broadcasts for young people, featuring well-known personalities and exciting production values, opening doors to new worlds, focusing on important issues, and sparking curiosity in the arts, music, dance, books, reading and reasoning.

At the top of the list is THE CBS FESTIVAL OF LIVELY ARTS FOR YOUNG PEOPLE. For more than two decades, this premiere series of children's specials has explored the arts in a lively, entertaining way. Special hosts—from Leonard Bernstein to Beverly Sills, from Joe Namath to Rudolf Nureyev, Danny Kaye, Julie Andrews and Henry Winkler—have employed ingenious, enjoyable forms to do just that. Often unconventional but always entertaining, the acclaimed "Festival" repertoire is as diverse as the expression of art is limitless. A special "Festival" presentation for 1983 will feature Olympic gold medalists Dorothy Hamill and Robin Cousins in an ice-show adaptation of Shakespeare's classic "Romeo and Juliet."

Many CBS specials for young people spark curiosity in the lively arts, such as JULIE ANDREWS' INVITATION TO THE DANCE WITH RUDOLF NUREYEV.

The CBS Afternoon Playhouse presents sensitive dramatic treatments of the conflicts and dilemmas often faced by young people. Examining topics such as friendship, family values, the life of foster children, shoplifting, teenage pregnancy, drug abuse and adjusting to stepparents, Playhouse dramas center on young people making choices which will affect their lives.

Famous Classic Tales features animated presentations of classic works of literature, such as "The Last of the Mohicans," "The Count of Monte Cristo," "A Christmas Carol," "The Three Musketeers," "Beauty and the Beast" and "Hiawatha."

The CBS Children's Mystery Theatre brings together an inquisitive youngster, a puzzling occurrence and a maze of clues to decipher. These mind-twisting adventures offer more than the ability to keep kids on the edge of their chairs. Each is written to emphasize to young viewers that the key to solving a mystery is deductive reasoning.

The CBS Library piques a child's interest in books with an ingenious formula: Take three books that share a similar theme. Dramatize only a selection from each book, and almost never finish telling the tale. Then add a wraparound story that encourages children to read the stories to their conclusions. All titles come from the Library of Congress annual list of recommended children's books.

AND STILL MORE

CBS provides young people with a variety of efforts, both on and off the television screen. But CBS is not alone. Other networks and other stations, both commercial and non-commercial, network-affiliated and independent, are also providing programming for young people. In addition, some cable services also offer programs for the younger audience. Indeed, there is hardly a community in the United States today that does not offer a varied daily menu of television programming for young people.

CBS/BROADCAST GROUP
EDUCATIONAL & COMMUNITY SERVICES
51 WEST 52 STREET, NEW YORK, NY 10019

Classic literature comes alive in presentations like The Count Of Monte Cristo.

Children today have a great variety of television programming to draw upon for pure entertainment as well as to enrich their social, cultural and learning experiences.

(3/83)

STATEMENT OF SHARON ROBINSON

Ms. ROBINSON. Thank you, Mr. Chairman.

Much can be said about the quality and quantity of currently available programing for children. I think you already have some evidence I have given you in previous testimony. The NEA is actively involved in this area on behalf of advocacy for children, and on behalf of use of the medium in helping us to provide proper education and socialization facilitation for our young.

The committee, I understand, is particularly interested in questions regarding the responsibility of broadcasters to provide programing for children. In the written testimony, we have spoken to that at length, however, to summarize I would reference a quote by Walt Disney that "We are always keenly aware that things seen on the screen can exercise enormous influence on the ideals and conduct of youngsters. Those who use the movie or TV screen as a business also have a great responsibility toward their customers."

Recently, a program manager for one of the UHF stations, WDCA here in the Washington metropolitan area, commented, "If you take a close look at your community, your budget, and commitments, you will be surprised at how affordable children's programing can be and the many rewards you will earn from it." I would comment that this particular independent station offers more children programing than many of the other network affiliates in the area.

Further, the responsibility to provide programing for children is spoken to in the Communications Act as well as in the 1974 FCC policy statement. Whether public broadcasting can assume a large part of this responsibility, I think is already answered, and the answer is yes. But should the public broadcasting system assume all of this responsibility, I would have to respectfully submit that the answer is no. Funding is a major factor that intervenes, which we could always answer with more money, and I would not want to discourage more funding for public broadcasting.

The advent of cable is a partial answer indeed to the question of programing for children and young people, but we have the reality of the evolution of that technology and access to that technology. Therefore, we are discouraged to depend heavily on cable or upon public broadcasting to provide all that must be provided for children.

Government responsibility in this area is, I will admit, a very thorny issue and I am not a lawyer either. We are proposing that since we have new problems to solve, perhaps we ought to provide or apply a new technology. The NEA has proposed, and Mr. Wirth has mentioned this morning some support for the concept of a temporary commission on children's television programing. Commissioner Rivera has also endorsed this idea.

What might this commission do, you would say. Questions regarding the definition of children's programing will have to be resolved if we are ever to conclude whether we are or whether we are not addressing that need. A standard for the amount of programing needs to be developed. We must provide dissemination mechanisms for informing one another of the availability of programing, commercial programing, and programing which has been developed at the expense of Federal dollars.

Mr. Chairman, we should not forget the ESAA program resulted in the development of over 50 series of programs for children that programing rarely finds its way into the schedules of local or network broadcasters.

We also need to design a structure for appropriate support for television programing development. Incentive programs that we may not have thought of before.

Further, and I think most important, we need a forum for discussion, for the developing of consensus, and a mutual commitment among all the interest groups that have something to say on this issue. In support of this idea, I would refer to a comment made recently by Chairman Mark Fowler in an address in Arizona, "I believe," and I quote: "the purpose behind TV regulation is not to come up with rules, but to provide a way for those in the industry with quality on their minds to be heard."

I suggest that vehicle proposed by the NEA is a vehicle through which those who have quality on their mind relative to children's television programing can indeed be heard. I think it is a vehicle that suggests that perhaps out of the light of the cameras and the posturing before congressional committees, we can let our imagination run a bit in finding a new way to address some of our very new, but very difficult questions.

[Testimony resumes on p. 186.]

[The prepared statement of Ms. Robinson follows:]

Prepared Statement of Dr. Sharon Robinson, Director, Instruction and Professional Development, National Education Association

The NEA is pleased to participate in these hearings as part of National Children and Television Week and to take this opportunity to consider the impact of television on the children of this country. While television has a vast potential to support the education and socialization of young people, that potential is not yet realized.

The National Education Association represents over 1.7 million teachers and other school employees. With the help of our 12,000 state and local affiliates, we have been an active participant in FCC proceedings on this issue.

We are here today because we believe that there is an essential difference in what we believe is the responsibility of the FCC under the law to protect the public interest and what we understand to be its current view. We don't believe that a dialogue is even possible when there is no ability to meet and discuss the premises on which the issues are based. Therefore, we are grateful to be able to come before Congress, whose legislative mandate the FCC is charged with upholding, to present our recommendation for a Temporary Commission on Children's Television Programming.

Let us take a moment to review what has happened to this issue before the FCC. Ever since 1960 "programs for children" has been included by the FCC as a category that every broadcaster is expected to air. In 1974 the FCC adopted a Policy Statement requiring commercial television broadcasters to provide a more substantial commitment to the child audience, including regular weekday scheduling of children's programs.

Three years ago the Commission issued a rulemaking with several regulatory options to address the sad fact that programming designed for children had not significantly increased since 1974. There was still only one daily network program for children, the same one as in 1974, "Captain Kangaroo" on CBS. NEA filed comments in the FCC rulemaking proceeding, first suggesting to the FCC that a voluntary children's television advisory board be created, with representatives from industry, education, and other groups to arrive at a common definition of children's television.

Last January, at an en banc session of the FCC, we again expressed our concern about the state of children's television programming. By that time "Captain Kangaroo" had been cut back from one hour to one-half hour and moved to an earlier time slot, resulting in many CBS affiliates dropping it. There were still no regularly scheduled network children's programs on weekday afternoons, so "General Hospital" became the most popular television series for young people. Saturdays and Sundays were not much better. NBC had eliminated weekend health and sports features for children, and ABC had replaced an award-winning Sunday morning children's program.

We again expressed our frustration to the Commission. Since 1971, there had been FCC inquiries, petitions, reports, task forces, policy statements and an incomplete rulemaking. We again placed NEA's specific suggestion for a non-regulatory solution before the FCC: an ad hoc group of broadcasters, producers, education professionals, and others that would discuss this issue in a non-adversary context, with meetings to be chaired by a designated FCC commissioner.

It is now March 1983. There has been no response from the FCC to our suggestion in over a year. Despite the support we have received for our suggestion through a letter from Chairman Wirth of this Subcommittee to Chairman Fowler, in February, 1982, we have heard nothing. This subcommittee, in its recent FCC budget oversight hearings also directly requested from the Commission an explanation as to how it plans to implement the 1974 Policy Statement on Children's Programming, and asked for a response to the NEA recommendation regarding establishment of a temporary commission on this issue. The Commission said it would address the Policy Statement "as priorities permit," and that NEA's suggestion had been "placed in the outstanding docket in the children's TV proceeding."

Mr. Chairman, we believe that by so dealing with our suggestion the FCC has, in effect, consigned it to oblivion. At a time when organizations all over the country are taking this week to address the issue of children's programming --- when the White House has issued a proclamation, when Congress is holding hearings, when broadcasters are airing public affairs programs on the issue --- everyone is thinking about children's television except the one federal agency that is mandated by law to protect the public interest, and, specifically, to protect special and unique members of this public --- the child audience. This busy committee, which has many important issues on its agenda, is today spending more time on the issue of children's television than the FCC has spent during the past two years.

This FCC has seemed to forget its own statement in 1974 that "broadcasters have a special obligation to develop and present programming that serves the unique needs of the child audience." The FCC did not say only public broadcasters had this statutory duty under the public interest standard of the Communications Act. In fact, this FCC Policy Statement was specifically directed to the networks and other commercial television broadcasters.

Regardless of the personal convictions of the current Commissioners, the Commission has responsibilities set forth in law, in the public interest standard of the Communications Act. Since the FCC children's rulemaking began in 1979, one new Chairman and three new Commissioners --- a majority of the current Commission --- have joined the FCC. They have not had a formal opportunity to examine the Children's Task Force Report or the comments filed and testimony presented on the Report in 1980. We simply do not know the views of most of the Commissioners on this issue.

We offered last year to meet with all members of the Commission, to discuss NEA's proposal. Only one Commissioner, Henry Rivera, has met to discuss this subject with us. We were

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highly encouraged by this meeting. He has even spoken out on the subject. At a meeting of the Albuquerque, New Mexico Bar Association last November, Commissioner Rivera said that "Broadcasters haven't been paying enough attention to the needs of children....the sad shape children's television is in today serves to remind me that although reliance on market forces is normally preferable to regulation, blind, unthinking or rhetorical reliance on the marketplace is an abdication of our duty to the public under the Communications Act." This is the kind of interest and enthusiasm that would help the deliberations of a Temporary Commission.

As the members of this subcommittee well know, there are solid precedents for this kind of temporary commission. The Temporary Commission on Alternative Financing for Public Telecommunications (TCAF) was initiated by this Committee and authorized by the Public Broadcasting Amendments Act of 1981. The TCAF members included representatives from public radio and television, Congress and NTIA, and was chaired by FCC Commissioner James Quello. This joint industry-government group has held numerous meetings, most of which have been open to the public. It is conducting an eighteen-month demonstration project on advertising on public television. Most importantly, TCAF has completed a report to Congress that includes a variety of recommendations on such options as tax credits and expenditures and special trust funds to assist public broadcasting, as well as lifting FCC and other federal restrictions to assist public broadcasters in generating new income.

Another recent example of voluntary private-governmental cooperative participation under the aegis of the FCC is the FCC Advisory Committee on Alternative Financing for Minority Opportunities in Telecommunications. This committee, chaired by FCC Commissioner Rivera, held meetings over a two-day period with representatives from industry, financial institutions, the public interest community, the FCC, and the Department of Commerce. As a result of the report of this FCC advisory committee, the Commission submitted proposed legislation to Congress and signed a memorandum of agreement with the Minority Business Development Agency of the U.S. Department of Commerce. Several creative private-sector incentives --- including tax certificates issued by the FCC for sales of cable TV properties to minority purchasers --- were recommended by this advisory committee and adopted by the Commission.

We believe that there is much we can learn from these two examples where the public, industry, and government have successfully worked together on a sensitive communications issue and offered nonregulatory, private sector incentive solutions to a thorny problem. For a Temporary Commission on Children's Programming, a first step might be to simply define the dialogue --- to find a way to define children's programming. In their comments on the 1979 FCC children's rulemaking, our members stressed the importance of not only developing age-specific programming but also of providing a way to identify information about its availability and content to broadcasters and to the audience. The NEA, as a member of this temporary commission, could provide suggestions as to how this could be accomplishied.

We have already had formal FCC hearings on the children's issue, and a slightly less formal en banc meeting before the full FCC last year. What we are seeking is a far different way, as these examples point out, where the private and public sectors, but with a vested interest and stake in this issue, can really exchange ideas on how to generate such programming. This roundtable dialogue, free from fanfare and formal posturing before the FCC or Congress, in a non-adversarial setting, can result, we believe, in creative solutions short of new regulations.

Private sector initiatives, not necessarily mandated by government, but encouraged through an interchange of ideas between the broadcast industry and the community served by this industry, is indeed what the public interest standard is all about. Even FCC Chairman Mark Fowler, in a recent address, noted that the "purpose behind TV regulation is not to come up with rules but to provide a way for those in the industry with quality on their minds to be heard."

We know that there are some very fine examples of broadcasters serving the needs of children in exceptional ways. Finding a means to identify these examples and to create an information system so that other broadcasters and other communities can benefit from these opportunities would be a valuable result of this chidren's commission. Here in

Washington, D.C., WDCA-TV, a UHF station, broadcasts more children's programs than any of the four commercial VHF stations. It airs two 30 minute, locally produced, children's programs a day, runs special children's PSAs, and produces at least three children's specials a year with printed study guides for school and home use. The station depends on a volunteer Children's Advisory Committee, representing education, parent, and civic organizations in the metropolitican Washington area, to help them determine the needs and interests of the children in their community.

WDCA Program Manager Farrell Meisel said at the 1982 NATPE convention last March, "If you take a close look at your community, your budget, and commitments, you'll be surprised at how affordable children's programming can be and the many rewards you'll earn from it." This kind of responsive broadcaster is the kind of person who could contribute substantially as a member of the Temporary Commission we propose.

Another task the Commission might undertake would be to try to figure out how to generate wider knowledge about and use of the vast storehouse of free children's programming already funded with federal dollars. More than 50 children's television series have been produced with federal funds since 1968. Many were a collaborative effort between the Department of Education, business, and industry. Supplemental materials written for classroom or home use have been developed for these programs. With some restrictions as to the placement of advertisements, these programs have been available to commercial broadcasters for the price of postage and handling. Many are award-winning shows, yet they rarely find a place on a local TV schedule. The Temporary Commission could look at how to stimulate better mechanisms for bringing the availability of such programs to the attention of broadcasters, and cable systems as well. Congress should be concerned to be sure the millions it has already spent for ESAA children's programs was well spent.

We know also that the networks and cable have provided us with exceptions. All three commercial broadcast networks have worked with the NEA to develop children's educational materials for outstanding historical series --- this year we had the "Blue and the Gray" on CBS, "Winds of War" on ABC, and a new, expanded version of "Shogun" on NBC. On the Warner Amex NICKELODEON cable channel, over thirteen hours of very fine age-specific programming is broadcast for children. We know the opportunity is there to make our children's television viewing an enriching experience, but for the most part, these opportunities are too few and far between.

Mr. Chairman, in case you are wondering what has actually happened to children's regular TV fare in the year and a half since we've last been to the FCC, let me give you an update. The situation is at an all time low. "Captain Kangaroo" left the weekday lineup this summer and has been moved to the weekend. There is no daily weekday series for children on a commercial broadcast network left on the air. Several other network programs for children noted for their outstanding quality have been dropped. Local stations are not replacing these programs and indeed many have stopped buying children's syndicated programs as well. In addition, all three commercial networks have added more time to their early morning lineups devoted to news programming, which usurps the time formerly used for syndicated and local children's programs such as "Romper Room."

Public television, suffering from lack of sufficient funding, cannot take up the slack. The oldest children's program on PBS, "Sesame Street" will produce only 130 new segments this year. The "Electric Company" is airing reruns. In a February issue of Broadcasting Magazine, Sue Weil, chief of programming for PBS, said: "Children's programming is a forum where we are thin --- even though we are head and shoulders above everybody else." Yet FCC Chairman Fowler has indicated that he believes, despite the FCC 1974 Policy Statement to the contrary, that public broadcasting is the only broadcaster that has any responsibility for children's programming. Even if an economic solution could be found to bail out the financially starved public television network, it is doubtful that PBS alone wants, or should have, this total mandate and responsibility.

We cannot expect the new communications media alone to provide these programs. Only 30 percent of American households are wired for cable TV, and 70 percent of these cable systems have only 12-channel capacity. The "must carry" rules for local broadcast signals virtually eliminate the opportunity for these low capacity systems to carry specialized networks with children's programming options. Other new technologies, like DBS, STV and MDS are primarily seen as sources of pay movie channels for those who cannot receive cable.

A recent editorial in the Boston Globe mourned the passing of the Disney prime time family series. I have attached a copy to my testimony. The editorial, "Goodbye to Disney and All That" lamented that the "magic is ending after 29 seasons for the networks' longest running prime-time entertainment" program. The end of the Disney series recalled for the editorial writer the following words of Walt Disney: "We are always keenly aware that things seen on the screen can exercise enormous influence on the ideals and conduct of youngsters....those who use the movie or TV screen as a business also have a great responsibility toward their customers." The Globe's editorial concludes that "Most who currently use TV as a business ignore that responsibility."

Over the past year we have seen numerous studies that have reinforced the notion that TV has an enormous impact on children. Most research places the child in front of the television set for approximately 10,000 - 15,000 hours during his or her public school years, while the classroom takes up only 11,000 hours. Research by Action for Children's Television has indicated that the average pre-schooler spends more time with television than any other activity except sleeping.

Dr. Edward L. Palmer, vice president for research at Children's Television Workshop, has been researching what he calls the "alarming decline in support for quality children's television in the U.S." By studying television in Great Britain, Sweden,and Japan to determine the factors that shape the standards for children's programs in these countries, he hopes to provide some constructive suggestions for American programming for children. One factor to come out of this research relates to the economics of broadcasting and the need for some kind of incentives for the industry. Palmer notes: "Unlike other nations with more government involvement in broadcasting, the U.S. has no economic incentive for commercial television to put on more or better shows for children." These are precisely the kinds of economic incentives the Temporary Commission should be examining.

We bring to this hearing the expertise of educators throughout this country who know their profession and are dedicated to helping children grow, learn, and be useful to society. For over fourteen years the NEA has encouraged a supportive relationship between educators, parents, and broadcasters. We are eager to make our resources available so that the needs of this significant audience of children will be served. We certainly owe our children and young people a little of our time in this matter so that their "prime time" for learning and growth is not wasted.

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July 1, 1982

TEMPORARY COMMISSION ISSUES REPORT TO CONGRESS ON ALTERNATIVE FINANCING OPTIONS FOR PUBLIC BROADCASTING

The Congressionally created Temporary Commission on Alternative Financing for Public Telecommunications has issued its First Report to Congress with its analysis and recommendations concerning alternative financing options for public broadcasting.

After considering numerous options, the Temporary Commission concluded that in the short term there is no reasonable alternative to continued Federal funding and that precipitous reductions below currently anticipated levels of Federal support would lead to reductions in service. The Temporary Commission also concluded that over the longer term none of the other funding options it explored would be preferable to continued Federal funding as the means to maintain the existing public broadcasting system.

The Temporary Commission did determine that legislative and regulatory changes could assist in the development of important supplemental sources of income for public broadcasting, and it made the following specific recommendations for action:

For Congress

-- Ensure that sustaining or bridging Federal funds are appropriated through the current authorization period and are continued until or unless adequate alternative financing is found;

-- Study repeal of the unrelated business income refund provisions of the Public Broadcasting Amendments Act of 1981; and

-- Review the effects of the 1981 Economic Recovery Tax Act and take steps necessary to increase tax incentives that reinforce individual and corporate incentives to contribute.

For the FCC

-- Authorize commercial and nonbroadcast, nonaural use of SCA subchannels by public radio stations and enlarge the baseband;

-- Examine restrictions governing commercial use of satellite facilities by public radio and television licensees, and foster noninterfering use of excess capacity;

-- Move expeditiously to resolve UHF comparability problems;

- Ensure that public TV stations are authorized to offer teletext services without restrictions on payment mechanisms;
- Maintain an adequate number of instructional television fixed service channels available to public broadcasting and broaden the use of those channels;
- Initiate an expeditious rulemaking to develop policies for authorizing subscription television operations by public broadcasters; and
- Review FCC rules and policies governing on-air fundraising activities and promotional identification to reduce restrictions on the generation of revenues while maintaining the noncommercial character of public telecommunications services.

For NTIA

- Afford stations greater flexibility in the use of equipment funded in part by the government.

The Temporary Commission also proposed to take the following actions itself:

- Study the feasibility of financing public broadcasting through a special trust fund;
- Study tax credits and expenditures; and
- Analyze and report on the Advertising Demonstration Program being conducted by 10 public television stations.

Congress created the Temporary Commission in 1981 (PL 97-35) to identify funding options which would ensure that public telecommunications as a source of alternative and diverse programing will be maintained and enhanced. In the same legislation, Congress extended the authorization for appropriations to the Corporation for Public Broadcasting and the Public Telecommunications Facilities Program administered by the National Telecommunications and Information Administration, but at reduced levels.

The members of the Temporary Commission are:

FCC Commissioner James H. Quello, Chairman; The Honorable Howard W. Cannon, United States Senate; Bruce L. Christensen, National Association for Public Television Stations; Hartford N. Gunn, KCET-TV(ED), Los Angeles; William H. Kling, Minnesota Public Radio; Frank Mankiewicz, National Public Radio; The Honorable Robert W. Packwood, United States Senate; Edward J. Pfister, Corporation for Public Broadcasting; Kenneth Robinson, National Telecommunications and Information Administration; The Honorable Al Swift, U.S. House of Representatives, and The Honorable Thomas J. Tauke, U.S. House of Representatives.

The Boston Globe

TUESDAY, FEBRUARY 15, 1983

Goodby to Disney and all that

Most children of the past three decades remember a much-loved television show that was once the nation's most popular. It featured adventures, cartoons and other staples of Walt Disney.

The magic is ending after 29 seasons for the networks' longest running prime-time entertainment. The ending highlights a commitment articulated years ago by Walt Disney: "We are always keenly aware that things seen on the screen can exercise enormous influence on the ideals and conduct of youngsters. . . . Those who use the movie or TV screen as a business also have a great responsibility toward their customers."

Most who currently use TV as a business ignore that responsibility. Despite strong criticisms of children's programming, the Federal Communications Commission chairman, Mark Fowler, has unwisely refused to require broadcasters to show more.

Market forces, not the government, should prevail, he said recently at Arizona State University, applying the Reagan Administration philosophy that business left to its own devices will cure all ills.

So far, those market forces have determined that preschool children will see no morning weekday program on any network such as the classic Captain Kangaroo; that school-age children will see few after-school specials; and that much of the selection of children's fare will be limited to Saturday morning cartoons.

— That is why Action for Children's Television, a national citizens lobby based in Newton, sought the requirement to make broadcasters offer seven-and-a-half hours of children's programming, some of it educational, between Monday and Friday.

During the Carter Administration, the FCC was moving toward enacting a requirement for more children's programming, ACT President Peggy Charren and others believe. Moreover, in 1974, the FCC issued a policy statement that urged television stations to provide more educational and informational children's shows with less advertising and some provisions for preschoolers.

Children under five average 30 hours weekly, according to ACT. What are they watching? What is it doing to them, "at a time when they are developing and learning about the world and the people around them," asks a 10-year study on television and behavior by the National Institute of Mental Health.

Except for a few reruns in late spring and summer, the Disney show familar to families for generations will be off the air, save those with access to Disney's new pay-television station. The commitment to prime-time entertainment for children and families will be missed unless the FCC reverses field and decides to make a difference in the quality and quantity of children's programming.

ADVISORY COMMITTEE ON ALTERNATIVE FINANCING FOR MINORITY OPPORTUNITIES IN TELECOMMUNICATIONS

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Edmund H. Cardona, Special Assistant

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  The WMDU Stations
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STATEMENT OF PHYLLIS TUCKER-VINSON

Ms. Tucker-Vinson. I am grateful for the opportunity to speak on children's programing from my own experience, not only as a children's television programer, but also as a parent and an educator with a bachelor's degree in child development.

I will condense my statement for your convenience.

Mr. Swift. Thank you.

Ms. Tucker-Vinson. NBC has evolved a programing philosophy which appreciates that our programs must entertain if we are to attract viewers, including youngsters. At the same time, while we have no desire to usurp the right and responsibility to educate that belongs primarily to parents and teachers, our philosophy includes a sensitivity to the informational, educational, and prosocial values our programing provides in response to children's needs.

In 1975, NBC established a social science advisory panel of independent, top-ranking social scientists to assist in the development and evaluation of our Saturday morning programs. This panel works with NBC from the inception of program concepts and proposals through the completion of program development, advising NBC on potential problems, and suggesting themes and role models for programs.

In addition, we recently held two symposiums designed to improve the depiction of minority groups in children's programing. Experts in the areas of stereotyping, development of minority children, and race relations informed us and the producers and writers of our Saturday morning programs about recent research in these important areas.

This year, NBC philosophy and programing for children and all family viewing is reflected in a schedule which includes diversity of programing types and provides animation and live action, comedy and adventure, fantasy and reality, entertainment and information.

As in the past we have tried to avoid stereotyping, gratuitous violence, and negative-role models, while making every effort to incorporate wherever possible wholesome messages, positive-role models, and ethnic diversity among characters.

In prime-time, the NBC Television network offers a number of programs designed to provide a viewing experience that children and their parents can enjoy together. Some of these are described in my prepared statement. They offer information and enlightenment and include such programs as Little House—A New Beginning", "Voyagers", a series produced in association with Scholastic Productions; the award-winning "Frame", "Facts of Life", "Different Strokes", and "Silver Spoons."

NBC has also carried a number of special prime time programs, such as "Skeezer", the "Electric Grandmother", and "Big Bird in China", which will be referred to in my upcoming visual presentation.

NBC's Saturday morning programing for children consists of animated series and informational features. We believe NBC's Saturday morning schedule provides young viewers with a blend of entertainment and information, like the Smurfs and Ask NBC News, that interest youngsters and is of value to them.

NBC television network also continues to offer its highly acclaimed series of monthly afternoon specials for young people called "NBC Special Treat." This series, while designed for children ages 8 to 14, is consciously structured for parent/child viewing. This year, NBC will expand the scope of the program by providing opportunities for their production by the NBC-owned and NBC-affiliated stations, and to take young viewers on adventures all through the United States.

I have brought with me a tape which is representative of some of our efforts for young people.

[A film clip was shown.]

Ms. TUCKER-VINSON. NBC's network programing is only a part of the total and varied mix of children's programs on television. The NBC-owned television stations also carry a substantial amount of locally produced or syndicated children's programs. Some of these include: "Stuff", "Teen Exchange", "The Beth and Bower Half-Hour", and "It's Academic", all of which are produced by WRC–TV, our station here in Washington.

Beyond our on-air efforts, two NBC projects reflect our commitment to work with children, adults, parents, and teachers to make television an even more positive part of our lives. NBC publishes and distributes a series of viewers' guides which are designed to aid the entire audience and in particular young viewers to understand and take advantage of the many excellent programs on television. The guides contain descriptive materials about selected programs and among other things suggest questions implicit in them which would serve as the basis for class and home discussion. Last year, thousands of copies of over a dozen guides were distributed by NBC nationwide.

NBC also cosponsors the Dramatic Script Category of Scholastic Inc.'s National Writing Awards program and has been doing so for several years. This project is designed to encourage excellence in writing and creative achievement for students in the 7th through the 12th grade. Students submit original radio, television, or film scripts, or a one-act play, to a panel of judges. Winners receive scholarships or cash prizes.

As I have mentioned before, NBC recognizes its special responsibility to young people. Our program department and the NBC Broadcast Standards Department require that producers be sensitive to the special needs of young people.

In addition to an obligation to present positive and prosocial material, there also is an obligation to avoid material that would have an adverse effect on a child's behavior and intellectual and emotional development. Our Broadcast Standards Department directs and administers a well-established series of standards both for programing and commercial practices which reflect the special sensitivities of the young audience.

Over the years children's programing has changed and evolved as we have learned from our experiences and listened to our critics, colleagues, and our audiences. NBC intends to continue, as we have in the past, to find new and different ways to serve children, to blend into a total schedule which serves them as well as their families.

That concludes my presentation.

[The prepared statement of Ms. Tucker-Vinson follows:]

PREPARED STATEMENT OF PHYLLIS TUCKER-VINSON, VICE PRESIDENT, CHILDREN'S PROGRAMMING, NBC TELEVISION NETWORK

I am grateful to the Committee for this opportunity to speak on children's programming from my own experience, not only as a children's television programmer, but also as a parent and an educator with a Bachelor's Degree in child development.

NBC has evolved a programming philosophy which appreciates that our programs must entertain if we are to attract viewers, including youngsters. At the same time -- while we have no desire to usurp the right and responsibility to educate that belongs primarily to parents and teachers -- our philosophy includes a sensitivity to the informational, educational, and pro-social values our programming provides in response to children's needs.

NBC's programming philosophy has evolved as we have listened and learned from children, their parents and their teachers. We have also listened and learned from our critics, from producers, and from other broadcasters. And in 1975 NBC established a Social Science Advisory Panel of independent top ranking social scientists to assist in the development and evaluation of our Saturday morning programs. This panel works with NBC from the inception of program concepts and proposals through the completion of program development, advising NBC on potential problems and suggesting themes and role models for programs. In addition, we recently held two symposiums designed to improve the depictions of minority groups in children's programs. Experts in the areas of stereotyping, development of minority children, and race relations informed us, and the producers and writers of our Saturday morning programs about recent research in these important areas.

This year NBC's philosophy on programming for children and all-family viewing is reflected in a schedule which includes a diversity of program types and provides animation and live action, comedy and adventure, fantasy and reality, entertainment and information. And, as in the past, we have tried to avoid stereotyping, gratuitous violence and negative role models, while making every effort to incorporate, wherever possible, pro-social messages, positive role models, and ethnic diversity among the characters.

Thus, in prime time the NBC Television Network offers a number of programs designed to provide a viewing experience that children and their parents can enjoy together. Some of these are:

> Little House - A New Beginning -- The heartwarming dramatic series which centers around the pioneer Ingalls family in the late 1870's and the events that take place in their lives as they work and play in the infant communities of the U.S. The weekly episodes recount the love and warmth exhibited by

the Ingalls family, the hard work and sacrifice involved in starting a new life, preparation for prairie schools, natural disasters, meeting neighbors, and making new friends.

Voyagers' -- An adventure series about two "time travelers" who take incredible journeys back in time and witness various events in history. This series was produced in association with Scholastic Productions, and at the conclusion of each program young viewers are urged to visit their local library and find out more about the subject of the night's program.

Fame -- A musical/dramatic series centering on the talented and high-spirited students of New York's High School for the Performing Arts. The energetic teenagers aspire to various show business careers, but all share the problems and the exhilarations of the special life they have chosen. The youngsters learn more than technical ability at the school; they learn how to deal with competition and rejection, and they learn how to support and respect each other.

The Facts of Life -- A situation comedy in which a housekeeper accepts a temporary position as housemother to five teenage girls at the Eastland private school, a college preparatory school for young women. As housemother, she is mother, confidante, and all-around advisor and problem solver. Problems of concern to children and young teens are generally the subject of each episode which are looked at with common sense, warmth, and good humor.

Diff'rent Strokes -- A situation comedy which seeks to promote racial understanding about a millionaire widower with a 13-year-old daughter who lives in a swank New York City penthouse and who adopts two small Black boys, sons of his late housekeeper.

Silver Spoons -- A situation comedy about an immature father whose 12-year-old son comes to live with him and tries to help his dad grow up while the dad tries to help his serious little boy get more fun out of life.

NBC has also carried a number of special prime time programs, such as Skeezer, The Electric Grandmother, and Big Bird in China, which will be referred to in my upcoming visual presentation.

NBC's Saturday morning programming for children consists of animated series and informational features. The current season includes a new ninety (90) minute edition of the popularly acclaimed SMURFS series, which has seized the imagination of the American public. Each of the programs, which features the adventures of tiny, blue elf-like Smurfs, the lessons they learn in living with each other and their battles against the Wizard Gargamel and his cat Azrael, consists of three separate stories and light classical music in its background score. The Emmy-Award winning series Ask NBC News, in which NBC News correspondents answer questions on current events and news-related subjects posed by young people from across the nation, is broadcast five times each Saturday morning. We believe NBC's Saturday morning schedule provides young viewers with a blend of entertainment and information that interests youngsters and is of value to them.

The NBC Network also continues to offer its highly-acclaimed series of monthly, afternoon specials for young people, called NBC's Special Treat. The series, while designed for children ages 8 to 14, is consciously structured for parent/child viewing. One of the goals of the series is to provide an opportunity for this co-viewing and a springboard for discussion. The Special Treat series has received numerous awards, including seven awards from ACT. This year NBC will expand the scope of the programs by providing opportunities for their production by the NBC owned and NBC affiliated stations and to take young viewers on adventures all around the United States.

[Play tape of programs for children]

NBC's Network programming is only a part of the total and varied mix of children's programs on television. The NBC owned television stations also carry a substantial amount of locally produced or syndicated children's programs. Some of these programs include:

> Stuff -- This 30-minute program hosted by two 15-year-olds, Beth Arnold and Oteil Burbridge, is designed for children 12 and under. Each week these co-hosts present information about careers, television advertising, safety, good nutrition, sports, and the world around them. The program is produced by WRC-TV in Washington.
>
> Teen Exchange -- A weekly half hour teen talk show by teens for teens. The format involves the teenage audience into the topics discussed and provides a forum for them to voice their opinions on issues affecting their lives today and in the future. Teen Exchange topics run the gamut from the impact of video games on them to music, sports careers, nuclear power, divorce, and shoplifting, as well as numerous other ideas.
>
> The Beth and Bower Half-Hour --A series for young viewers between the ages of 7 and 10, features Beth, a secondary school student and her life-

size puppet "Bower". Each week's program helps develop the self-esteem of young viewers by emphasizing the individual's basic goodness and intellectual and creative potential. The program also features original, basic cooking, crafts and art and poetry contributed by local elementary school students.

It's Academic -- A half-hour weekly question and answer show designed to display scholastic achievements of Washington-area youth in a quick recall of facts and abstract thinking on each program, features three carefully selected teams of students from local high schools as competing participants. The show is designed in three rounds as the moderator directs questions to the teams playing against the clock.

Beyond our on-air efforts, two NBC projects reflect our commitment to work with children, adults, parents and teachers to make television an even more positive part of our lives. NBC publishes and distributes a series of Viewers' Guides which are designed to aid the entire audience and, in particular, younger viewers, to understand and take advantage of the many excellent programs on television. The Guides contain descriptive material about selected programs and, among other things, suggest questions implicit in them which could serve as the basis for class and home discussion. Last year, thousands of copies of over a dozen guides were distributed by NBC nationwide.

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As I have mentioned before, NBC recognizes its special responsibility to young people. Our program department and the NBC Broadcast Standards Department require that producers be sensitive to the special needs of young people. In addition to an obligation to present positive and pro-social material, there also is an obligation to avoid material that would have an adverse effect on a child's behavior and intellectual and emotional development. Our Broadcast Standards Department directs and administers a well-established series of standards both for programming and commercial practices which reflect the special sensitivities of the child audience.

Over the years children's programming has changed and evolved as we have learned from our experiences and listened to our critics, colleagues, and our audiences. NBC intends to continue, as we have in the past, to find new and different ways to serve children, to blend into a total schedule which serves them as well as their families.

That concludes my presentation.

Mr. Swift. Thank you very much.

As we indicated, time is running out, and I will not ask any questions. I would give the panel this one opportunity of 2 minutes, if there are any of the things in the previous discussion that any of you would like to comment on at this point, I would be happy to hear your comments.

Mr. Blessington. I would just comment that in listening to the previous presenters and the questions from the committee, I was struck, as I have been, by the fact that it is very difficult for the industry to come off on the right of the argument if it talks about decreased presentation of specific programing to children, and that seems to be a track that we run around a fair amount in this.

I would just like to comment that having recently left teaching, there is much that has been said that I don't recognize. That is to say, there are points at issue about things about children and television, and what they need, that it is an awful and terrible deprivation, which I guess I haven't shared as a teacher, parent, or schoolhead.

I don't say that to be at all in terms of not joining in in the care of children, I have had that for years. I sought to work in this industry because I wanted to build bridges to it. But there are some things about the current state of children and their learning which makes television so wonderful as it is, and as the industry attempts to make it.

I hear a rather depressing display of opinion with regard to the downside of it, and I haven't heard enough celebration of the upside for me, anyway.

Mr. Mielke. I tried to show some of the upside. It is with very great pleasure that we acknowledge the Federal support that we have received in the past for funding for programing by the Children's Television Workshop.

In a previous incarnation, when I was on the faculty of Indiana University, I did some policy research studying the question of the Federal role in funding children's television programing, and we examined in some detail the various options that there are to answer various funding questions.

My bottom line on that, and it is reinforced by what I hear today, is that the Federal Government is the funder of last resort for those special categories of people, children, who cannot be served through the marketplace mechanisms, who cannot receive continuing support through philanthropic organizations and corporate underwriting. So we really place ourselves at the hands of the Federal Government for the long term.

Mr. Swift. Dr. Robinson, you may have the last word.

Ms. Robinson. I think that the NEA has been involved with and has endorsed programs that appear on every commercial networks as well as on public broadcasting, and with cable, and this would suggest that there is something of value out there. We have a problem of getting information and letting our students, parents, and our colleagues know more about what is out there, and working with the industry so that we can provide a standard of programing which is consistent, predictable, and easily accessible by all the viewers who need this programing.

Mr. SWIFT. I thank you all. I think that this has been a particularly useful set of hearings due to the quality of presentation that has been provided by all of the witnesses. We would especially like to thank ABC Television for the provision of the video equipment here today.

The committee stands adjourned.

[The following statement and letters were received for the record:]

The Washington Association for Television and Children

The Washington Association for Television and Children (WATCH) is pleased the House Subcommittee on Telecommunications, Consumer Protection and Finance is addressing the issue of children's television and we thank you for the opportunity to present our views.

Recently FCC Commissioner Mark Fowler posed the question: "What do they want?" -- they being the media reform community. We offer our answer to that question in hopes that what we say will stimulate discussion and action and not merely be part of a procedure which transfers information from our typewriters to a shelf, with only the fact of the transfer acknowledged.

"What we want" can be covered under five headings:

1. Appropriate service to that portion of the audience considered to be children;
2. Scheduling of this service at appropriate times throughout the week;
3. Restraint of commercialization;
4. Wide dissemination of information about how to use television, particularly critical viewing skills; and
5. Federal government assumption of its unique role -- that of acting for the good of the whole society and balancing the intended and unintended effects of the parts against each other.

We would like to expand upon each of these items and offer some specific recommendations.

APPROPRIATE SERVICE TO CHILDREN

WATCH defines children's programming as including (1) those programs expressly designed for a child audience (the definition adopted by the FCC), (2) those programs watched by a large number of children, ([illegible] those programs which have been made into cartoons such as Mork and Mindy or Gilligan's Island, and (4) those programs which generate lines of toys for marketing to children such as the Dukes of Hazzard. WATCH also believes it is appropriate to define children as a wider group than the "two- to eleven-year-old market." We would include adolescents in the wider group due to the fact their needs only partially overlap with those of an adult audience. WATCH sees childhood as a developmental continuum and we stress that arbitrary divisions into preschool, school age, and adolescent are convenient groupings rather than actual categories.

Bearing this in mind, we are disappointed to report that even the limited definitions and limited service standards contained in The Federal Communications Report and Policy Statement of 1974 are not reflected in the current offerings for children on television. At this writing there is not one regularly scheduled children's program on network television on a weekday. Furthermore, the amount of age-specific programming offered on the weekends has actually declined either through elimination (CBS News for Children) or restructuring (Captain Kangaroo). The marketplace is the most inexorable of regulators -- dismissing all the complexity of a standard like the "public interest, convenience and necessity" in favor of the deceptively simple quantitative measure called the "bottom line." The present state of children's TV is the best argument for regulation. Without government regulation what we have is just about what we should expect -- almost nothing.

What we would like is another matter. Look at the shelves of a children's library. You will find thousands of books divided by subject matter and reading level. This is a good beginning when we look for a standard of diversity. Television has an even wider range of capabilities than the public library when it comes to children who do not yet read or who do not read well. This latter group includes both those in the early grades and those older children who read far below grade level. For these children, television is a primary if not the primary source of information about the world.

Unfortunately, television is likely to provide children, under the guise of entertainment, with misinformation about the world. Who pays the costs when young boys grow up with the model of the car chase or the motorcycle daredevil antics of our popular programs? Who pays the cost of alienation of a poor or disadvantaged child who grows up thinking that most families are like the Brady Bunch, with the lifestyle of a six-figure income and parents who are never too hassled to listen? Who pays the cost of the little girl who sees women on television through the filter of today's prime time sex stereotypes or yesterday's stereotypes on the syndicated reruns? Who pays the cost for the primacy of fists and guns as means of resolving conflict? Who pays the costs of a child's perceptual dissonance when sound effects and camera angles stimulate the attention for the upcoming commercial but there is no corresponding stimulation in the story line? Who pays the costs of creating expectations that problems are solvable in thirty or sixty minutes, with time for commercials?

Not the boradcaster or the advertiser. These are not costs reflected in their bottom lines. WATCH is not asking for censorship but rather for a set of positive standards to be applied to the broadcast services provided for children and young people.

SCHEDULING

Many times parents have called WATCH with these questions: "I'd like to be a responsible parent with regard to what my child sees but most of the time there's nothing on that I think is appropriate. Is my only choice to say 'NO TV'?" Or, "Why do they schedule children's specials in the evening at 8:00? It's much too late to let them stay up." Or, "My kids lose out on children's programs because they have activities on Saturday morning. They're home after school but there's usually nothing on for them then." The Federal Communications Commission Children's Television Task Force Report, issued in 1979, stated that independent stations and public stations were bearing most of the responsibility for programming for children during the week. In addition to the obvious disparity of services between these and the network stations, it must be noted that not everyone can receive these stations. Many independent and public stations are UHF and do not come in clearly. Communities in smaller markets may not be served at all by either an independent or a public station.

A number of years ago, Action for Children's Television suggested that a minimum of two hours a day be devoted to children's television on each station. WATCH concurs in this recommendation and notes that many millions of children have passed through the stages of pre-school, school age and adolescence since these recommendations were made. It is too late to provide appropriate programming and scheduling for them. How much longer must today's children wait? Recommendations for scheduling are simple: there should be enough programming for children scheduled and it should be scheduled for the convenience of the audience rather than the advertiser.

RESTRAINT OF COMMERCIALIZATION

Ideally children's programming would be offered on a sustaining basis, free of commercials. Several years ago the Federal Trade Commission took up the question of whether or not it was "fair" to advertise to young children at all and the Commission was very nearly put out of business in the ensuing storm. WATCH hopes the discussion is not shelved. It is a serious question which deserves a fair hearing.

A small anecdote is in order here. WATCH's president Mary Ann Banta showed the film "Seeing Through Commercials" to her class of pre-schoolers. The children asked to see the film again and indicated that they had understood its message. Then,in the next breath, they wanted to buy the nonexistent advertised products! On one hand the children understood the manipulation of the product but they were unable to sense the media's manipulation of their wants and desires.

WATCH recommends that, under a system where commercials provide for the sponsorship of children's programs, the following constraints be observed:

> Commercials should be clustered at the beginning and end of programs with clear signals that this is a commercial break. This provides some buffer between program and commercial and avoids the problem of special effects hype preceeding the commercial.
>
> Commercials on children's programs are predominantly for toys, snack foods and cereals (usually sugared). WATCH reccommends the addition of a wider range of edibles and that public service announcements on nutrition balance these messages.
>
> Commercials on television often put the child in the role of salesperson. Advertisements aimed toward parents, or emphasizing parents' roles in determining purchases are preferable.

When the FCC considered guidelines for children, it declined to intervene in the area of commercials because the National Association of Broadcasters Code already provided the guidance necessary. Since then the NAB Code has been found unconstitutional, and it is recommended that other ways be found to compensate for the relaxation of the rules for advertisements of products intended for children.

Special problems arise when products and programs are closely associated. Although host selling restrictions provide some constraint, other situations are not addressed. The Smerfs and The Dukes of Hazzard, to name two examples, are lines of toys as well as television programs. It may be said that the whole program in these cases serves a commercial function. Cross-ownership of broadcasting companies and toy manufacturers complicates the issue. Serious study needs to be given to the best means of protecting the interests of the child consumer in these areas.

WATCH would also like to draw attention to the background messages and settings of commercials. Products often are shown in highly idealized or very wealthy settings to indicate that it is a good product. The elusive promise of belonging, of friends and even romance if you just have the right snacks, toys or what-have-you is questionable in any advertisement. It is a cruel joke on children. Also, advertisements featuring groups of children should include both sexes and a mix of races. Few jobs or activities are segregated and it is a disservice to create expectations that they are segregated in a pluralistic society.

Some of these problems are appropriate for government regulation; others for self-regulation. WATCH recommends that rules and policies be generated to strengthen rather than weaken the self-regulatory capacity of the advertisers.

INSTRUCTIONS FOR USE

WATCH highly recommends the promotion of critical viewing skills and other means to provide children and adults with the information they need to evaluate television and its effects on their lives and on their communities. One should not have to attend a course in communications theory to hear questions posed about the form as well as the content of information. Because television is such a major part of children's lives, it is essential that some instruction be devoted to its use and abuse. WATCH applauds the efforts undertaken to develop critical viewing skills curricula and encourages its expansion. This topic needs to be included in the preparatory coursework of teachers.

WATCH has itself prepared critical viewing skills materials (samples of which are included in the appended issue of WATCHWORKS) for pre school through sixth grade. The examples are designed to be included in English classes or social studies classes without requiring the teacher to make major changes in the syllabus.

The United States has a good record of informing citizens about public health questions, proper nutrition and other aspects of a healthy physical environment. Providing information about the attainment of a healthy social environment is also a necessary function. Before anyone remembers that it is almost 1984, it is appropriate to mention that Orwell's Appendix on Newspeak showed a constriction rather than an expansion of the vocabulary for speaking and thinking. Television's form is geared to creating a favorable tool for the commercial message. If television itself does not provide the tools for critical viewing, they must come from other sources -- primarily those of formal and informal education. If these tools are to be widely disseminated they will require financial support from the government. It is taken for granted it is not feasible to provide this education on television so other sectors of society must participate.

THE ROLE OF GOVERNMENT

WATCH requests that the Congress take the broad view of its responsibilities regarding children and television. Only the federal government has the requisite scope to act on behalf of the whole of society. Other constituencies have more influence than children; they can make their needs appear more dramatic or more pressing. But, we cannot ignore the welfare of children just because it tends to come behind "unemployment" or "the national defense" on surveys of public opinion. Television has a major effect on our society and particularly on the children of our society because they are more impressionable, because they watch more than all other age groups except the elderly and because they represent the future of our society. It is not reasonable to ask the producer of a particular program or the management of a network or a station to look for and counteract the less desirable effects of the medium. They respond in terms of their own self-interest, e.g., television does not cause violent human behavior, but television does influence buying behavior. It is therefore up to a larger vision to consider these issues.

For example, if we look at the Grand Canyon, we see a result that has taken many years of interaction of rain, wind and heat. Someone who observed that area for a day or a week or a year would not see much effect. The time period is too short. In similar fashion, we can't look at the cumulative effects of television on a child's development in terms of a program or a season. Even less can we see cumulative effects from a program or a season on society. Long-term research is needed, and on a large scale or we simply won't know the effects. If we don't know, we cannot take steps to correct imbalances, offset destructive tendencies or predict future behavior. We are symied by the lack of evidence meeting the rigorous standards of physics, especially in monitoring an appropriate range of variables. It might help to approach the question by asking how can we compensate for unintended or undesirable effects rather than how can we fix blame on the misbehaving individual or corporation. If a set of positive standards is reached, then the individual or corporation can be held to them. If everyone must meet the same standards, there will be objections but then companies will adapt with minimal effect on their profits.

Society has larger concerns than maintaining an industry's conventions or its profits. How far can poorly informed citizens be pushed before the democratic process collapses? How robust can a society be if its habitual thought patterns reflect the simple world of television drama instead of life's complex actual situations? Is it possible to grow up on a news format which talks of a celebrity divorce and a coup d'etat in a foreign country with equal emphasis on Monday night and mentions neither Tuesday? With this background can one notice trends or classify the importance of events? If television's format remains sacrosanct, what other media must be developed to fill the gap? To what extent is government itself bending to the criteria of entertaining to the detriment of informing the people -- witness the State of the Union message and the Democrats' reply. How will our children learn to understand the processes of government, the place of the United States in world affairs or the means of adapting to an accelerating rate of social and technological change to fulfill their responsibilities as citizens when they are adults? How does television help or hinder that process? These are questions that must be addressed on a scale broad enough to take into account the whole of society.

Let's face the issue that the marketplace does not meet the needs of children. Without pressure of regulation, Saturday morning would be the only time network affiliates find it profitable to air chilren's programs. Commissioner Fowler has said that a flaw in The Task Force Report of 1979 was that it did not take public broadcasting services into account. We ask, how could the Task Force Report have done so and retain any semblance of compatability with the provisions in the Communications Act, or, for that matter, any legal precedents of licensure. To do so would violate the spirit and letter of the responsibility of an individual licensee by placing the locus of control of its actions outside its agreements. And, how can Commissioner Fowler justify placing a public service burden only on those commercial stations operating in communities where there is no public or independent stations?

Commissioner Fowler in his speech talked about the "myth" of trusteeship. We disagree. Portions of a law which are enforced loosely,or hardly at all, do not disappear. They wait for caretakers of government with either the responsibility to enforce the law or the gumption to try to repeal it. Previous Commissions have operated by a wink and a nod. Some made no bones about their reluctance to place any burdens on the broadcasting industry they expected to join. Others took their responsibilities to the public more seriously but preferred persuasion rather than invoking the penalties attendent on strict enforcement with the limited number of sanctions available. We would like to remind Commissioner Fowler that broadcasting is not like other businesses. Trusteeship is not a quaint do-gooder idea but was a trade-off. Trusteeship is the price the broadcaster is to pay for exclusive use of one of the very limited spaces on the spectrum and for the government's protection of that right.

It would be tempting, but a mistake, to say that cable, video disk and other advances make this a moot point. When the majority of the public has access to these alternatives there will be plenty of time to make their capabilities the base for telecommunications policy. (Look at the networks' own projections of their market shares over the next ten, twenty, thirty years.)

The job of protecting the public interest in telecommunications can only be done by the federal government. No other government has jurisdiction and no other component in society has the mandate. It certainly cannot be done by the media reform community. None of us have the resources. This testimony was drafted on the weekend on volunteer time. We were not informed about these hearings in time to request the opportunity to present oral testimony. WATCH has no staff at all and has a budget small enough to be an embarrassment. Other groups who testify may have a small staff and a larger budget than ours but they are still small potatoes indeed in comparison to the resources of the industry or the government. No group, it must be stressed, is in the position even to undertake the research needed or even the coordination of research findings needed to assemble a composite picture of the effects of television on the children of our society. Most of the research that we cite as documentation of our concern was undertaken on a piecemeal basis and most of it was concerned with analyzing specific results of monitoring projects. A wider view is needed.

Parents and teachers have come under fire for a number of things they haven't done. On the one hand, they are criticized for not taking more responsibility for children's television. But, both parents and teachers have many responsibilities. As a rule, it requires several years to become familiar enough with communications issues to be creditable. Involved teachers and parents have been blamed for saying that television is the only major influence on children and that it is responsible for all of their problems. Must such a claim be proven for action to be taken? We do claim that of all the major influences on the majority of children -- home, school, church and community -- that television is perhaps the only one whose interests are so in contradiction to the welfare of children.

We thank the Subcommittee on Telecommunications, Consumer Protection and Finance for holding this hearing. We respectfully submit that Congress must ACT! The Federal Communications Commission's position is on record. We have done what we can to say what it is that we want for children. We have raised questions and concerns and have been honest about our own limitations for achieving change or redressing an imbalance. We now ask Congress to act on behalf of the children who have never heard of WATCH but who have heard of and do watch television.

To summarize, WATCH believes it is important that program services for children be provided and that they be scheduled at times appropriate for children to watch. We also ask for restraints on commercialization of messages to children and for help in teaching children to apply critical viewing skills. Finally, we ask for the federal government to assume the role of acting for society as a whole, and particularly for those members who are most vulnerable and have the least influence on the lawmaking process -- our children.

NATIONAL COALITION ON TELEVISION VIOLENCE

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March 16, 1983

Chairman Timothy Wirth
Subcommittee on Telecommunications,
Consumer Protection, & Finance
B-331 RHOB
Washington DC 20515

Dear Chairman Wirth,

As part of the record for this hearing on Children and Television, The National Coalition on Television Violence would like to submit our most recent monitoring results on violence portrayed during prime time and Saturday morning viewing hours. The statistics present the average of violent acts per program during our monitoring period.

I feel these statistics, and accompanying program descriptions, present an accurate picture of what is being daily broadcast into our homes - violence as entertainment. What is most alarming about these findings is that the most violent programing of all is presented on Saturday morning and intended for the child viewer.

The Coalition is greatly concerned about the high amounts of violence employed by networks to entertain the children of this country. Recently The National Institute of Mental Health released a ten year study on the affects of television on viewers. The study found that "the consensus among most of the research community is that violence on television does lead to aggressive behaviour by children and teenagers who watch the (violent) programs."

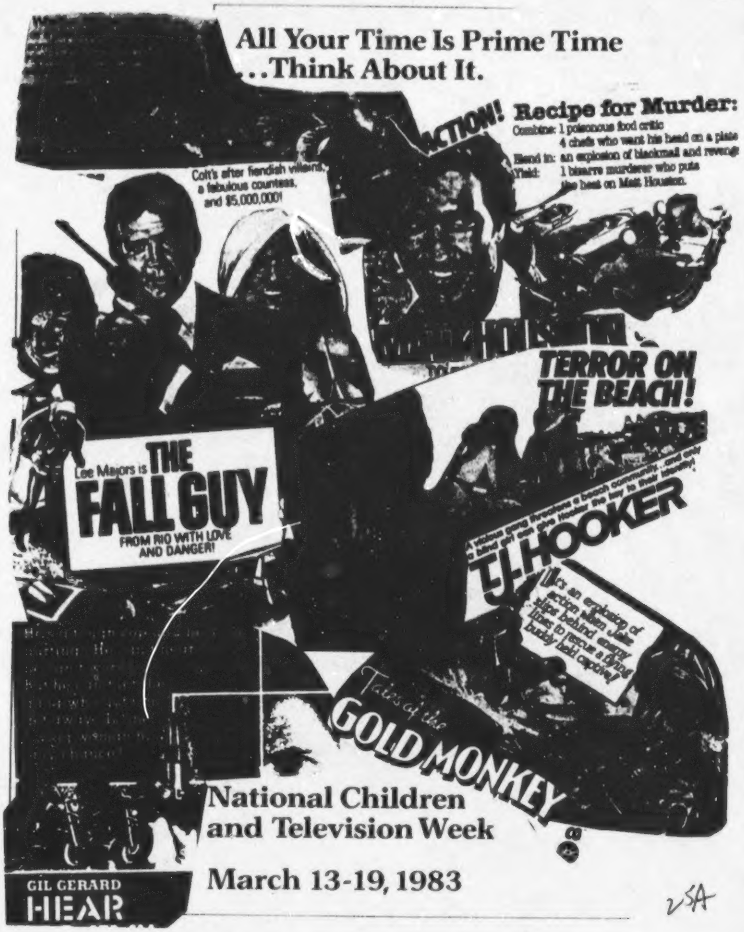
It is my hope that the results that have been submitted will encourage this subcommittee to further investigation into this situation.

Thank you for your time.

Sincerely,
Brian Malloy
Brian Malloy
Washington Director

High Violence Programs (Sept. 27-Dec. 26 1982)

1. Fall Guy (ABC) 34 acts/hour
2. Tales of the Gold Monkey (ABC) 31 acts/hour
3. Voyagers (NBC) 30 acts/hour
4. Gavilan (NBC) 27 acts/hour
5. Dukes of Hazzard (CBS) 23 acts/hour
6. Greatest American Hero (ABC) 22 acts/hour
7. T.J. Hooker (ABC) 20 acts/hour
8. Simon and Simon (CBS) 20 acts/hour
9. Magnum P.I. (CBS) 19 acts/hour
10.Knightriders (NBC) 18 acts/hour



All Your Time Is Prime Time
. . .Think About It.

National Children
and Television Week

March 13-19, 1983

ACTION!
Recipe for Murder:
Combine: 1 poisonous food critic
4 chefs who want his head on a plate
Blend in: an explosion of blackmail and revenge
Yield: 1 bizarre murderer who puts
the heat on Matt Houston.
Colt's after fiendish villains,
a fabulous countess,
and $5,000,000!
TERROR ON THE BEACH!
T.J. HOOKER
It's an explosion of action when Jake slips behind enemy lines to rescue a flying buddy held captive!
Lee Majors is THE FALL GUY
FROM RIO WITH LOVE AND DANGER!
Tales of the GOLD MONKEY
GIL GERARD
HEAR

25A

Remaining High Violence Programs:	
11. ABC Monday Night Movie	19
12. The Quest(ABC)	17
13. Matt Houston(ABC)	17
14. Hart to Hart(ABC)	17
15. NBC Sunday Night Movie	17
16. Fantasy Island(ABC)	16
17. ABC Sunday Night Movie	15
18. CBS Saturday Night Movie	15
19. CBS Sunday Night Movie	15
20. ABC Friday Night Movie	14
21. Tucker's Witch(CBS)	13
22. Walt Disney(CBS)	12
23. Powers of Matthew Star-NBC	11
24. Hill Street Bluez(NBC)	11
25. Cagney & Lacey(CBS)	11
26. The Devlin Connection(NBC)	10
27. CBS Tuesday Night Movie	10
28. CBS Wednesday Night Movie	10

Violent Movies on Prime-time Included:	
Battle Beyond the Stars	56
The Big Red One	53
The Shadow Riders	47
Moonraker	43
The Outlaw Josie Wales	40
Every Which Way But Loose	38
The Blue and the Gray, Pt 3	36
The Blues Brothers	36
Dr. No	34
Blazing Saddles	34
The Gauntlet	34
The Blue & the Gray, Pt 2	29
Honeyboy	27
Deadly Encounter	24
My Bodyguard	19
The Final Countdown	18
Love at Fist Bite	17
Animal House	16
Smokey and the Bandit II	16

		Violence per hour			
Above Average Violence:					
Remington Steele	NBC	9	Family Ties	NBC	1
Seven Brides for Seven Brothers	CBS	8	Cheers	NBC	1
The Devlin Connection	NBC	8	Taxi	NBC	1
Chips	NBC	8	Silver Spoons	NBC	1
Father Murphy	NBC	6	Diff'rent Strokes	NBC	1
Pvt. Benjamin	CBS	4	The New Odd Couple	ABC	1
Laverne & Shirley	ABC	4	Dallas	CBS	0
Ripley's Believe It Or Not	ABC	4	Archie Bunker's Place	CBS	0
Benson	ABC	4	One Day at a Time	CBS	0
Little House on the Prarie	NBC	3	Alice	CBS	0
Happy Days	ABC	3	Newhart	CBS	0
			Gloria	CBS	0
			60 Minutes	CBS	0
Low Violence			Fame	NBC	0
Trapper John, MD	CBS	2	The Facts of Life	NBC	0
Filthy Rich	CBS	2	Love, Sidney	NBC	0
Three's Company	ABC	2	· Dynasty	ABC	0
Star of the Family	ABC	2	Love Boat	ABC	0
Gimmie a Break	NBC	2	Too Close for Comfort	ABC	0
Knots Landing	CBS	1	It Takes Two	ABC	0
Falcon Crest	CBS	1	9 to 5	ABC	0
The Jeffersons	CBS	1	Joanie Loves Chachi	ABC	0
Square Pegs	CBS	1	That's Incredible	ABC	0
M.A.S.H.	CBS		20/20	ABC	0
St. Elsewhere	NBC				
Real People	NBC				

* emotional violence

Saturday Morning Cartoons--Fall Monitoring-New Season	
Flash Gordon(NBC)	50
Bugs Bunny/Roadrunner(CBS) 2 hours	48
Blackstar(CBS)	46
Pandemonium(CBS)	36
Pac Man(ABC)	36
Hulk/Spider Man(NBC)	34
Smurfs(NBC)	28
Richie Rich/Little Rascals*(ABC)	24
Superfriends(ABC)	24
Flintstones(NBC)	23
Popeye(CBS)	19
Scooby Doo(ABC)	19
Mork/Fonz/Laverne(ABC)	17
Speedbuggy(CBS)	13
Meatballs & Spagetti(CBS)	10
Shirtales(NBC)	7
Gilligan's Planet(CBS)	7
Gary Coleman Show(NBC)	5
Fat Albert(CBS)	3

*Most of violence in Little Rascal Segments

National Children & TV Week's Prime-time Programming

To celebrate National Children and Television Week the networks present the following prime time to go along with the usual Saturday morning cartoons:

From TVGuide descriptions:

Saturday: Wizards & Warriors: Battling lightning bolts, black magic, and demon monsters, Prince rescues kidnapped Princess from evil Blackpool; T.J.Hooker(ABC): draws fire from fellow officers when he chooses not to shoot a cornered cop killer; Jane Doe(CBS movie): Suffering from amnesia due to an attempt on her life, Jane is hounded by a psychopath[illegible] name, "Woman without a memory, detective without a clue, and a madman without a choice but to try and kill her again." Fantasy Island(ABC): woman whose husband died during a fantasy puts a $1 million bounty on Roarke's head.

Sunday: CHiPS:(NBC) Search for little girl who was kidnapped on her way home from school; Matt Houston(ABC): Muckraking gossip columnist is blown sky high at high-society benefit carnival; [illegible](NBC): Detective investigates mysterious disappearance of wealthy industrialist.

Monday: Small & Fry(CBS)(comedic violence): Tries to stop a chemical firm from polluting a pond: "Can a 6-inch detective cut two hit-men down to size?"; Cagney & Lacey(CBS): Car-theft ring takes policeman hostage and another policeman searching for him becomes involved in the shooting of a black youth.

Tuesday: The A-Team(NBC): Crash-lands in backwoods to battle with mountain men to save a man from being burned at the stake; Ace Crawford, Private Eye(CBS comedic violence): Tough-talking detective short on ability has confrontation with hood who's shaking down bar owner; Gun Shy(CBS): Devil-may-care gambler wins two kids in poker game with two outlaw pals; Remington Steele(NBC): Corpse bobs to surface of wine vat and keeps resurfacing in unrelated places; Hart to Hart(ABC): wedding gift of antique bed that several people try to kill for in order to steal it.

Wednesday: High Performance(ABC): rescue of TV reporter whose cover was blown after he infiltrated survivalist group stockpiling illegal weapons; Fall Guy(ABC): Tab Hunter framed for murder of gangland debt collector and rescued by Colt; Dynasty(ABC): Jeff & Kirby get cold reception returning from Reno, Blake threatens to stop Jeff from [illegible] Alexis.

Thursday: Magnum P.I.: Pilot survives crash but Magnum discovers his survival wasn't in game plan; Magic Planet(ABC): Arrowman confronted by evil rival in romance with planet queen.

Friday Powers of Matthew Star(NBC): Clairvoyant can see into the future, a future fraught with danger for her; Knight Rider: Michael assigned to stop Karr, an evil prototype of Kitt programmed to survive at all costs; Renegades(ABC): Team sets up sting to find out who is training prisoners to crack sophisticated safes; Gavilan: realized by members of a Nazi faction who think he has mysterious crystal pyramid; Dallas: Holly pacts to destroy JR's marriage; Tales of the Gold Monkey(ABC): Reporter covering assassination attempt against Japanese defense minister tricks Jake into flying her to Princess Koji's Island.

James A. Fellows

5807 Massachusetts Avenue
Bethesda, Maryland 20816

March 14, 1983

The Honorable Timothy Wirth, Chairman
SubCommittee on Telecommunications,
  Consumer Protection and Finance
The Rayburn Building B333
Washington, D.C. 20515

Dear Mr. Chairman:

This week, as you convene hearings on the occasion of National Children and Television Week, we are writing to tell you about an important initiative for children and television - The American Children's Television Festival.

The idea grows from three sources: first, the focus you are providing through endorsement of this special week for children's television; second, from our many years of professional work associated with children's television; and, third, from our role for several years as the United States Board members of the Prix Jeunesse International.

The Prix Jeunesse is a serious, ongoing effort to bring together from around the world, producers, broadcasters, researchers and educators, who are making sustained efforts to advance the use of televison for children and young people.

Prix Jeunesse is not just another television awards program. It involves research, elaborate screening and evaluation, and a conscientious effort to examine critical issues associated with children's television. It is a major international activity, housed in Munich, and sponsored by civic and broadcasting organizations in West Germany. (Background information is attached.)

We believe that this concept can be usefully adapted to the United States and might easily be broadened to include Canada. The Prix Jeunesse officials have expressed their willingness to assist in such a development.

To this end, we have initiated discussions with several major educational groups, broadcasters and university leaders to seek their initial response and interest. The reactions have all been highly favorable.

What we see emerging might look like this:

- An American (possibly North American) Children's Television Festival, organized under the aegis of one of our leading universities.

- Every second year, a screening and competition of programs submitted by public broadcasters, independent producers, commercial broadcasters, and cable programmers. Unlike many other awards competitions, the screening would be done by producers and specialists in children's television, educators, and parents, with full discussion and evaluation of programs. People and organizations whose programs receive high commendation would be given appropriate awards.

- On an ongoing basis, the Festival would organize seminars and workshops for various professional interests associated with children's television programs: producers, researchers, writers, critics, legislators, teachers, parents, and psychologists. Some of these activities could result in publications.

In short, we see the Festival serving as a focal point for the growing community of interest in advancing and exploiting all forms of television for the benefit of children and young people.

We want it to include commercial and non-commercial broadcasters as well as the cable industry. We think there is a great deal to be learned from each other and we think that a Festival framework, that centers attention and deliberation on the specifics of particular programs and series, is the most useful way to facilitate these exchanges.

We are mindful of the effective work that other organizations are doing to focus public attention on children's televison and we are confident that an American Children's Television Festival will complement and enhance these important efforts.

We shall keep you posted on the progress of these initiatives. We hope that you will find them a strong complement to your own personal interests in the steady improvement of efforts to use television wisely on behalf of children and young people.

We are actively pursuing this idea. We would like to see it succeed. And, of course, we would very much appreciate any attention and support that you feel could be appropriately incorporated in the Sub-Committee's hearings this week.

With personal regards,

Sincerely,

Jim Fellows Paul Taff

James A. Fellows Paul K. Taff
Members of the International Advisory Board
The Prix Jeunesse Foundation

Attachments:
Copies for Members of the Sub-Committee
Prix Jeunesse Information Sheet
Background information about Mr. Taff and Mr. Fellows

[Whereupon, at 1:25 p.m., the subcommittee adjourned.]

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